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**ABSTRACT**

Directed toward the continued refinement of English/Language Arts classroom programs in California schools, this guidebook of curriculum standards for grades 9-12 focuses on an integrated approach to reading in which students share a common classroom experience. The guide presents 10 major concepts essential for the English/Language Arts curriculum: major human values and issues; systematic reading program; reading in depth; reading in breadth; integration of Language Arts; writing instruction; effective training in speaking and listening; direct teaching of vocabulary; specialized courses in writing and speaking; and assessment methods consistent with the new emphasis. For each concept, curriculum standards are given, as well as representative activities to clarify and make more concrete ways in which students might better understand and internalize the overriding concepts and ideas. An appendix provides an extensive list of supplementary readings in literature, and includes: (1) recommended readings for a core and extended literature program; (2) examples of possible thematic units in literature, incorporating core and extended reading programs; (3) literature recommended for recreational/motivational reading; (4) anthologies of shorter works--poems, essays, short stories, short plays, and speeches; and (5) book selection guides. (MM)

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# Model Curriculum Standards

Grades Nine Through Twelve

First Edition

# English/Language Arts

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CALIFORNIA STATE DEPARTMENT OF EDUCATION  
Bill Riley, Superintendent of Public Instruction  
Sacramento, 1985

# **Model Curriculum Standards**

## **Grades Nine Through Twelve**

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**First Edition**

# **English/Language Arts**



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## PREFACE

In 1983, the California Legislature enacted Senate Bill 813 (Chapter 498, Statutes of 1983), a far-reaching reform measure designed to improve financing, curriculum, textbooks, testing, and teacher and administrator training in the state's elementary and secondary schools. One of the central themes of SB 813 is the reestablishment of high expectations for the content that would be taught in secondary schools and for the level of effort and performance by students.

Consistent with this theme, SB 813 reinstated statewide high school graduation requirements. Before receiving a diploma, every student must complete at least the following courses:

- o English--three years
- o History-Social Science--three years
- o Mathematics--two years
- o Science--two years
- o Foreign Language; Visual and Performing Arts--one year of either
- o Physical Education--two years

To assist school districts in upgrading course content, SB 813 also requires the Superintendent of Public Instruction to develop and the State Board of Education to adopt model curriculum standards for the newly mandated high school course of study. School districts are required to compare their local curriculum to the model standards at least once every three years. The full text of the Education Code Section 51226, which requires the model curriculum standards, is as follows:

51226. (a) The Superintendent of Public Instruction shall coordinate the development, on a cyclical basis, of model curriculum standards for the course of study required by Section 51225.3. The superintendent shall set forth these standards in terms of a wide range of specific competencies, including higher level skills, in each academic subject area. The superintendent shall review currently available textbooks in conjunction with the curriculum standards. The superintendent shall seek the advice of classroom teachers, school administrators, parents, postsecondary educators, and representatives of business and industry in developing these curriculum standards. The superintendent shall recommend policies to the State Board of Education for consideration and adoption by the board. The State Board of Education shall adopt these policies no later than January 1, 1985. However, neither the superintendent nor the board shall adopt rules or regulations for course content or methods of instruction.

(b) Not less than every three years, the governing board of each school district shall compare local curriculum course content, and course sequence with the standards adopted pursuant to subdivision (a).

Development of the model curriculum standards began in early 1984 when the Superintendent of Public Instruction appointed broadly representative advisory committees in six of the mandated subject areas. (Physical education standards will be developed in early 1985.) The committees worked for more than six months, frequently consulting nationally recognized experts, to produce draft standards. The draft standards were then reviewed and critiqued by teachers and administrators from more than 80 school districts throughout the state. The results of this extensive field review were used to make final refinements to the standards.

In recognition that this is California's first effort to prepare model curriculum standards, the standards are being published in a first edition to allow for revisions, where appropriate, as they are further reviewed and used by school district personnel over the next nine months. A second edition is expected to be published early in 1986.

As specified in SB 813, the standards are a model, not a mandate. They reflect the strongest possible professional consensus about the content that every student should be exposed to before graduating from high school. Some school districts will find that their programs are already consistent with the standards; others will set them as a goal to strive towards. Whatever the results of each district's curriculum review, the Superintendent of Public Instruction and the State Board of Education hope that the standards will be of help as teachers, administrators, members of school district governing boards, and others concerned with the schools work to build a stronger, richer curriculum for all our students.

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## ACKNOWLEDGMENTS

These model curriculum standards in English/Language Arts (grades 9-12) were prepared with the help of an advisory committee composed of educators and representatives of the community as well as business and industry. The members of the committee served in an advisory role in the preparation of this document.

Superintendent of Public Instruction Bill Honig and the members of his staff are most grateful for the efforts and contributions of all advisory committee members and also the educators who served on reaction groups which responded to earlier drafts of this document. The members of the advisory committee included the following:

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## INTRODUCTION

The committee responsible for the preparation of these standards was guided by several publications, including the California State Board of Education's Raising Expectations: Model Graduation Requirements; and the State Department of Education's Handbook for Planning an Effective Writing Program, Handbook for Planning an Effective Reading Program, and Reading Framework for California Public Schools. Currently in preparation is yet another Department document, which will be a new framework in language arts, including reading. Its content will be aligned with these standards.

Wherever we have looked, we have seen an answer to our educational problems in returning students vigorously and intensively to the very core of English/Language Arts--to the literary works that reflect the meaning and values the human race decides are worth transmitting. The decline in SAT scores, for example, is not mere loss of technical proficiency but a decline in commonly shared knowledge. For a shared core of knowledge, reading is all-important. Reading itself depends on what we bring to the printed word; it is translated in terms of everything else we know.

Thus, an integrated approach to reading, with literature at its center, can strengthen comprehension because reading, discussion, listening, vocabulary acquisition, and composition all come from a common ground of shared classroom experience. No two teachers or districts may agree on every detail or text; but if they understand the rationale derived from current research and classroom practice, then all can use their uncommon talents for a common purpose: educating all our students through high expectations for their comprehension, composition, and oral skills. In all classes, students engage in both discussion and composition that will call for higher order thinking skills: for inferring, for analyzing, for synthesizing, as students consider what they have read for its meaning in their lives and in the larger society and as they seek to understand the past and to ponder what the future will hold.

The importance of the task requires the cooperation of the whole educational enterprise:

- o The home is the first school and, arguably, the most influential. Children who arrive at our institutions are ahead if they come from homes where parents enjoy reading to them, value literacy, and show an interest in academic achievement.
- o Libraries are repositories of our culture. From unique, local treasures students can choose books that fulfill their own purposes. Librarians are teachers whose role in "turning on" children to books and ideas can be crucial.
- o The leadership of district supervisors, school principals, and department chairs is essential to desired change. Following the general statewide mandate for greater rigor and for more reading and writing, administrators must enlist teachers' cooperation and with them can establish clear guidelines for text selection, student expectations, in-service training, and grading standards. Teachers working with administrators can develop a comprehensive program in literature, including writing and oral activities.

- o The teacher-student relationship is at the heart of the educational experience. If change doesn't happen in the classroom, it doesn't happen. New English programs can create a greater coherence in the English/Language Arts curriculum. All teachers know that their teaching styles, their values, their knowledge, and their energy are indispensable to the educational process, yet their talents must serve common goals.
- o Students must become active and responsible agents in their own education. It is true, in a sense, that nothing worth learning can be taught. Students must themselves come to grips with major texts and with the difficult tasks of thinking and composing and articulating ideas into language.
- o Teachers, especially beginning teachers, should be given an opportunity to study the literary works and the teaching practices implied in this document. In some cases, districts may have to provide teachers the time simply to read the literature and to share their responses with other knowledgeable teachers. Summer professional development programs should be available for all English/Language Arts teachers.

These standards imply that students have prerequisite knowledge and skills. Implicit in these knowledge and skill areas are students' abilities to cope with the most basic reading and writing tasks demanded in our society, e.g., reading signs and labels, completing forms, and understanding verbal directions. Strong elementary and junior high school programs are the best preparation for an English/Language Arts curriculum of this intensity. Students who are most likely to succeed in this curriculum are: (1) those who have acquired a core of knowledge about ideas, people, and literature which equips them to take on more sophisticated materials; (2) those who have learned to listen and speak in a variety of situations and are thus able to engage in discussions of central literary issues; (3) those who have written about topics that have meaning to them and are thus prepared to express their convictions with greater clarity; and (4) those who have acquired basic reading and study skills.

The standards outlined in this document focus on the continued refinement of classroom programs. This new emphasis becomes clearer if the reader envisions and applies the representative activities. Although all the activities are merely suggestions, they represent the quality of thinking and practice that we envision for every classroom. No curriculum can be considered definitive. As needs and circumstances change, the districts' curricula and this document will be reassessed. We encourage response and change. These model curriculum standards are to be read, along with the supplementary document Recommended Readings in Literature: Grades Nine Through Twelve, not as mandates, but as helpful documents to guide and support a curriculum of clearer focus and greater rigor.

#### ORGANIZATION AND FORMAT

In organizing this document, we first categorized major concepts and ideas. We then developed curriculum standards, which are boxed, and accompanying representative activities to clarify and make more concrete ways in which students might more fully understand and internalize these overriding concepts and ideas. To facilitate the possible need to duplicate or to make transparencies of this material, we have begun each major concept on a new page.

## CURRICULUM STANDARDS

### MAJOR HUMAN VALUES AND ISSUES

#### Standard Number One

Students study the central works to develop ethical, aesthetic, and cultural values.

##### Representative works useful for developing ethical values:

1. To understand the value of tolerance for others, the class reads To Kill a Mockingbird or The Heart Is a Lonely Hunter. After discussing the tragedies caused by prejudice in these novels, students write of their own experiences with prejudice and tolerance. The best essays are read aloud.
2. The conflict between individuality and the need for social acceptance is addressed in The Clan of the Cave Bear by Jean Auel, in Thoreau's Walden, and in Twain's Huckleberry Finn. Students examine their own similar conflicts.
3. Pride and Prejudice and The Scarlet Letter illustrate the fact that personal integrity and a good social image often don't reside in the same person (i.e., Hester Prynne struggles toward integrity; the minister hides his sin).
4. The war between the higher and lower sides of human nature is a theme of Dr. Jekyll and Mr. Hyde, Jude the Obscure, Sea Wolf, Heart of Darkness, and The Brothers Karamazov.
5. Students stretch themselves through experiencing others' lives, other life-styles, and other times as they read Pearl Buck's The Good Earth, Melville's Moby Dick, Jane Austen's Emma, or Faulkner's The Sound and the Fury.

##### Representative activities for developing aesthetic values:

1. Students become aware of and discuss the style of writers such as J. D. Salinger, Lewis Carroll, and Eve Merriam.
2. Students examine the wit of Mark Twain and of the Don Camillo stories.
3. Students develop an appreciation of words and images in such poems as "The Rime of the Ancient Mariner" and the works of such writers as Gerard Manley, John Updike, Gwendolyn Brooks, and, of course, Shakespeare.
4. Teachers read from such works as A Midsummer Night's Dream, many plays and ballads, and the myths of many countries. Such works stimulate students' imagination and reach deeply into the psyche.

Certain sections of the Bible--Genesis, Job, the Psalms, the Epistles of St. Paul, and the Sermon on the Mount--also speak to all human beings of every age.

Representative activities for developing cultural values:

1. During the reading of My Antonia, students study the values of the immigrants and the townspeople, answering questions about the cultural values of specific groups.
2. Students read Go Tell It on the Mountain and A Portrait of the Artist as a Young Man to see similarities and differences between the communities of Harlem and Dublin and to discover what each protagonist struggled against to be free.
3. After reading N. Scott Momaday's essay, "A Vision Beyond Time and Place," students explain in writing the author's view of cultural nearsightedness and how the Chippewas differ from the majority.
4. Students read Truman Capote's "A Christmas Memory" and discuss the importance of family and community rituals. Members of the class share orally the customs of their families or ethnic groups on special holidays.

Standard Number Two

The student confronts the major social and political issues, thus acquiring a common body of knowledge embedded in literature.

Representative texts for addressing social and political issues in literature:

1. The corrupting effects of power exemplified in Macbeth and All the King's Men merit reflection. By contrast, a self-effacing and witty approach to high office is portrayed in Abe Lincoln as Carl Sandburg describes him.
2. Students read about and discuss the effects of war in Remarque's All Quiet on the Western Front, James Jones' From Here to Eternity, the poems of Wilfred Owen, Tolstoy's War and Peace, and in John Hersey's Hiroshima.
3. The struggle between conscience and society is clarified in Civil Disobedience by Thoreau, Martin Luther King's "Letter from a Birmingham Jail," Billy Budd, A Portrait of the Artist as a Young Man, and the biographies of the American forefathers.
4. The class discusses the great historical novels, essays, plays, and poems, including Julius Caesar, The Confederate Papers, Man on a Donkey, and A Tale of Two Cities.

## SYSTEMATIC READING PROGRAM

### Standard Number Three

Students participate in an extensive reading program of high interest and worth supported by a large library system, including classroom, school, and community libraries. Both central works and "good reads" make up the individual's program.

#### Representative activities for extending reading:

1. Students select and read a variety of literary works for enjoyment and intrinsic value.
2. When students indicate a liking for a certain author's work, their teachers encourage them to read other works by that author.
3. Schools sponsor events to encourage personal reading, such as book fairs, reading clubs, and authors' fairs.
4. Students use both school and community libraries to select books for personal reading.
5. Students share favorite books through discussions and dramatizations and through reading aloud.
6. After consulting about the student's interests, teachers choose both contemporary and classic works made into filmstrips, television shows, and radio programs.
7. Before graduation, students will have read a large number of literary works, some selected from a district's list and some chosen independently.
8. Parents exhibit their own enjoyment of reading and discuss books, newspapers, and magazines with their children.

### Standard Number Four

Districts and departments select a core of literary works, some of which are to be studied in-depth at each grade level and some of which students read on their own.

#### Representative activities that exemplify this standard:

1. Districts develop a list of core works to be the cornerstone of English/Language Arts study. The list should emulate the state's suggested list in its range, complexity, and balance but may include other books which also suit students' needs. A supplementary document titled Recommended Readings in Literature: Grades Nine Through Twelve has been prepared to assist local decision makers in the selection of literary works.

2. From the district's list, high school English departments select works to be taught directly at each grade level, thus building a curriculum of works read and human issues discussed. Departments choose works of various levels of difficulty, from all the genres, with a variety of perspectives derived from different disciplines. They choose important literary works likely to be meaningful to their school population.
3. Districts set rigorous but attainable standards for the number and kind of works read. With district guidance and support, teachers help students plan their own reading programs for each school year. Teachers assign readings and encourage all students to read widely from the core list and beyond. Classroom bibliographies will acquaint students with additional titles, and class visits to the school, city, and university libraries and summer reading programs for additional credit will enhance and encourage wide reading. Students will graduate having read a wide variety of books that interest them.
4. Districts with minority language students may substitute on the core list important literature in the first language of the student. Thus, Carlos Fuentes' The Good Conscience might be on the district list as a corollary of James Joyce's A Portrait of the Artist as a Young Man as a core text.
5. Care should be taken to ensure that all students graduate with a sound foundation in literature and all of the language arts, including reading, writing, speaking, and listening. Such a balance should exist in all language arts classes: comprehensive English classes or specialized courses such as forensics, journalism, advanced composition, or literature.
6. In selecting literary works for the core, extended, and recreational/motivational reading programs, districts should choose works that reflect equity in ethnicity, multiculture, and gender.
7. A sample range of selections that might be included in a literature curriculum can be found on page 7. Such a range is useful for helping teachers avoid duplication in the selections used for intensive study in the classroom. The range incorporates a variety of genres and areas of interest. The intent is not that students study all the titles listed intensively; rather, teachers should select titles from a range appropriate to their students' interests and needs.

A SAMPLE RANGE TO ILLUSTRATE WHAT DISTRICTS/DEPARTMENTS  
MIGHT CHOOSE FOR INTENSIVE IN-CLASS STUDY\*

	Grade 9	Grade 10	Grade 11	Grade 12
NOVEL	<u>Dickens' Christmas Carol</u> <u>Roll of Thunder, Hear My Cry</u> (Taylor) <u>The Pearl</u> <u>Clan of the Cave Bear</u> (Auel) <u>Rebecca</u> <small>(Many other works of each genre could be chosen at each grade level.)</small>	<u>A Separate Peace</u> <u>I Know Why the Caged Bird Sings</u> (Angelou) <small>Selection of world myths</small> <u>Martian Chronicles</u> (Bradbury)	<u>Huckleberry Finn</u> <u>Farewell to Manzanar</u> (the Houstons) <u>Black Boy</u> (Wright) <u>The Bear</u> (Faulkner) (short version)	<u>David Copperfield</u> <u>The Invisible Man</u> <u>Ordinary People</u> (Guest) <u>Pride and Prejudice</u>
DRAMA	<u>Romeo and Juliet</u> <u>Trifles</u> <u>Diary of Anne Frank</u> (Goodrich & Haskett) <u>Flight into Danger</u> (Hailey)	<u>Macbeth</u> <u>Twelve Angry Men</u> (Rose) <u>Raisin in the Sun</u> (Hansberry) <u>The Glass Menagerie</u>	<u>A Midsummer Night's Dream</u> <u>Our Town</u> <u>The Little Foxes</u> (Hellman)	<u>Hamlet</u> <u>Death of a Salesman</u> <u>Antigone</u> <u>The Doll's House</u> (Ibsen)
SHORT STORY	<u>Edgar Allan Poe and Carson McCullers</u>	<u>Doris Lessing and Anton Chekhov</u>	<u>F. Scott Fitzgerald and Richard Wright</u>	<u>Franz Kafka, Jr. &amp; Joyce, and Katherine Anne Porter</u>
POETRY	Selections of haiku by Basho Selections of narrative poetry Selections of Dorothy Parker, Ogden Nash, and Gwendolyn Brooks Selections from the <u>Odyssey</u>	Selections of Poe Poems of Stafford, Merriam, Swenson, Hayden, and Langston Hughes Poems of Robert Frost Ballads	Selections of Emily Dickinson Poems of California poets Poems of Giovanni, Cullen, Clifton, Walker, Neruda Poems of E. A. Robinson Poems of Carlos Cortez	Selections from the <u>Iliad</u> Selections of modern poets: Yeats, Eliot, Piercy, Rich, Plath, Millay, Graves <u>Beowulf</u> Poems of Keats and Shelley
ESSAY	<u>"A Christmas Memory" (Capote)</u> <u>"My Dungeon Shook" (Baldwin)</u> <u>"The Spreading You Know" (Thurber)</u> <u>"Pilgrim at Tinker Creek" (Dillard)</u>	<u>"Platero and I" (Jimenez)</u> <u>"I Have a Dream" (King)</u> <u>"The Marginal World" (Carson)</u> <u>"A Dissertation Upon Roast Pig" (Lamb)</u> <u>"Sports in America" (Michener)</u>	<u>"To Be Young, Gifted, and Black" (Hansberry)</u> Selections from "Notes of a Native Son" (Baldwin) Collections of E. B. White, Garrison Keillor, or Calvin Trilling	<u>"A Vision Beyond Time and Place" (Momaday)</u> <u>"A Room of One's Own" (Woolf)</u> <u>"In Search of Our Mothers' Gardens" (Walker)</u> <u>"A Modest Proposal" (Swift)</u> <u>"Lives of a Cell" (Lewis Thomas)</u>

\*In this sample, the intent is not that students should be expected to read all titles listed; rather, teachers should select titles from a list appropriate to their students' interests and needs.

## READING IN DEPTH

### Standard Number Five

To ensure thorough comprehension, students read the core works in depth.

#### Representative activities for ensuring comprehension:

1. Teachers present background information, essential vocabulary words, and concepts--whatever will open up works to their particular students.
2. Teachers focus the reading of a work by asking questions that allow the students to explore general impressions of the selection before they are asked about particular aspects of the work. As students respond to the questioning by the teacher, their ideas are shaped. If time is allowed for closure and the questioning and responding are open-ended, the class will share a common experience of understanding and appreciating the literary work.
3. Classroom time is spent pursuing the meaning of works, chapters, sentences, and words. The teacher questions students, asking, for example, "Exactly what is meant by Thoreau's reference about stepping to a different drummer?"
4. Students see a film and discuss contemporary events or people similar to those in the work.
5. Teachers motivate initiation into the texts by tying them to larger concerns and to interests relating to the students' lives. In preparing students to read, say, Truman Capote's "Fruitcake Weather," teachers discuss with them the universal problem of human loneliness and what one can do to enlarge one's world; both are themes of this short story.

#### Specific enabling techniques for ensuring higher level comprehension:

1. Before reading The Once and Future King by T. H. White or Morte d'Arthur by Sir Thomas Malory, students research and then list the values embodied in the Arthurian chivalric code. When they complete the story, they construct a report card based on these values, giving each of the knights a grade.
2. Students read F. Scott Fitzgerald's The Great Gatsby and discuss the conflict between the narrator's sense of integrity and the laissez-faire attitudes of the wealthy in the story.
3. After reading Pearl Buck's The Good Earth or Alexander Solzhenitsyn's One Day in the Life of Ivan Denisovich, students choose the character they think best overcomes adversities and write a character sketch explaining those strengths.
4. After studying the theme of Watership Down by Richard Adams, students write a paper comparing the rabbits' exile to that of another character in literature (perhaps from Homer's Iliad and Odyssey), including the reason for the exile, the difficulty the characters face, their abilities to deal with the problems, and the end as a justification of the means.

5. Dividing into three groups, students, with teacher guidance, choose to read either Walden by Henry David Thoreau, Cross Creek by Marjorie Kinnan Rawlings, or Pilgrim at Tinker Creek by Annie Dillard. After reading the selected work, each group presents an oral account of how and why the individuals in the book sought to lead a simple, naturalistic life.

### Standard Number Six

Students learn to comprehend in depth and with sophistication the nuances as well as the larger meaning of a variety of works.

This key standard requires students, no matter what their reading level, actively to pursue higher level comprehension. Every student gets mentally stretched and challenged. What students bring to the text is often what they get from it; thus, for less-prepared students, much discussion, motivation, and background information should precede and accompany reading. The teacher assesses students' prior knowledge of and experience with the central issues and fills in gaps as needed.

#### Representative activities that exemplify this standard:

1. Advanced students discuss more complex readings, confronting issues through analysis and application.
2. Average students also discuss significant issues of central texts. They are enabled to do so through wide background information and a careful sequencing of reading and questioning.
3. Students below grade level require flexibility in approach and pacing, and perhaps they need to study a few easier central texts.
4. Students significantly below level might need first to hear a reading of the drama or story. They then tape and listen to their own reading in order to enhance their reading fluency.
5. Students sharpen their sensory abilities in order to improve comprehension through the following activities:
  - o Students listen to the teacher read the parts of a literary work while they visualize the setting and try to hear the sounds.
  - o As students listen to Thor Heyerdahl's description of the storm in Kon-Tiki, they create vivid visual impressions. They write a short description of an experience that they have had, using words that evoke sensory images.
6. Students engage in comparing and contrasting activities:
  - o After reading and discussing the story that the author told, the students compare and contrast the experiences of a character in the story with their own experiences.

- o After reading the Autobiography of Miss Jane Pittman by Ernest Gaines, the students discuss the important facts of her life. They then compare her life with that of another person whose life is featured in a contemporary magazine.
- o Students compare and contrast President Kennedy's acceptance speech to that of President Reagan, analyzing both in style and content. They then discuss their findings.

7. Students summarize central issues in literary works.

- o Students listen to a recording of a great speech. They then discuss the central issues and summarize the speech in their own words.
- o After reading and discussing Huckleberry Finn, the students summarize the main events and the supporting details in their own words. Then they contrast Huckleberry Finn's view of his world with their own view. Black students might contrast the characterization of Jim with the way they would depict him.

8. Students learn to make inferences.

- o Students infer an author's meaning after reading and listening to a variety of literary forms. For example, they listen to a reading of parts of Whitman's Leaves of Grass, discuss it, and then express in their own words the author's intent.
- o Students listen to contemporary political speeches to distinguish between facts and inferences made by the speakers. They then talk in small groups to clarify their own thinking.

9. Students draw conclusions and make judgments.

- o Students read a literary work and participate in a teacher-led discussion about the main characters. They then justify or question the actions of the protagonist.
- o Through reading a variety of literary works and discussing the main events and characterizations, students discuss the fact that acts have consequences. Then, after discussing Macbeth, for example, they consider cause-and-effect relationships in their own lives.
- o After reading and discussing a number of literary works, students reflect on the knowledge they have gained about handling decisions and making judgments.
- o Students learn how to verify the facts in a selection in order to reach a conclusion about its meaning and application. For example, they check on the accuracy of Hersey's Hiroshima from news references and other accounts of the period. Students then write their own conclusions about the use of nuclear weapons.

## READING IN BREADTH

### Standard Number Seven

Students read and experience a variety of literary genres, including the novel, short story, poetry, drama, biography, and essay, to appreciate techniques of effective expression and to learn about structural components (plot, setting) as well as characterization and point of view.

#### Representative activities that exemplify this standard:

1. Students compare the plotting in a narrative poem with that of a short story.
2. Teachers help students interpret poetry as they closely examine metaphors.
3. Teachers discuss why the writer chooses a specific point of view and what would happen if another point of view had been chosen.
4. After reading A Day No Pigs Would Die by Robert Peck, students summarize the crucial change in the development of the protagonist by composing a diamante which would illustrate, through the choice of specific words, the change in the character from the beginning to the ending of the story.
5. In "The Jilting of Granny Weatherall," a short story by Katherine Anne Porter, students look for the act that foreshadows the final jilting and discuss how the jiltings are similar. They make a time line of Granny Weatherall's life.
6. After reading three poems—"Eleven" by Archibald MacLeish, "Out, Out—" by Robert Frost, and "I Followed a Path" by Patricia Parker--students write an essay comparing the poets' use of words as they illustrate the experiences of youth. Students use memorable quotations from the poems in their own writing.

### Standard Number Eight

Students learn more about the perspectives of other disciplines such as science, history, economics, mathematics, and art.

The separation of the disciplines seems artificial. Each area of thought impacts on the other areas, enriching and balancing them. Schools should encourage departments to plan their syllabi together, when possible, to allow exciting cross-semimation to occur. A student reading a history novel like I, Claudius or Fabiola while studying the history of Rome, for example, will find a remote period come alive. Teachers in all disciplines should encourage the reading of good books.

Representative activities that exemplify this standard:

1. After reading The Double Helix by James Watson, students will write a news article about the discovery of the DNA molecule.
2. In science class, students read aloud the play Inherit the Wind by Lawrence and Lee, and they discuss the controversy of the two views of history argued in the play.
3. After reading Farewell to Manzanar by Jeann Wakatsuki Houston and James Houston, students conduct a mock trial of the government's policy of internment during World War II. Class members play characters from the story and government officials as witnesses.
4. To show the privileges of the elite in Victorian England and the consequences of such policies, students studying economics read Dickens' Hard Times or A Christmas Carol.
5. Students of mathematics read the novel Flatland to experience more consciously our three-dimensional world by reading about a two-dimensional one.
6. Art students read The Moon and Sixpence by W. Somerset Maugham to gain insight into the artistic process.
7. The students compare the film version with the text of such plays as Pygmalion/My Fair Lady or a Shakespearean play.
8. Students evaluate the differences between novels like The Great Gatsby or Daisy Miller and the films drawn from them.

## INTEGRATION OF LANGUAGE ARTS

### Standard Number Nine

Students actively respond to the central works through integrated writing, speaking, and listening activities.

#### Representative activities that exemplify this standard:

1. After reading a novel like The Great Gatsby and viewing a film version, the students discuss and then write about the narrator's attitude toward the American dream.
2. Students ask and answer questions coherently and concisely, justifying their views with evidence from the text.
3. Students write paraphrases of important poems, read and listen to each other's writing, and then revise in the light of the response received.
4. Students participate in dialogues derived from novels or short stories.
5. Students view a film, listen to recordings, attend live theatre productions of works they have read in class, and compare and contrast the different versions.
6. In small groups, students discuss their interpretations of a passage or a poem and then defend their interpretations in writing.
7. The teacher encourages students to read widely by reading aloud to them from a variety of works.
8. Students discuss in pairs the books they are reading; then each is asked to relay to the class his or her partner's central ideas.
9. Students write advertisements for books they have read and display them in the room.

## WRITING INSTRUCTION

### Standard Number Ten

Districts and/or schools develop a systematic writing program.

#### Representative activities that exemplify this standard:

##### 1. Frequency of Writing Assignments:

- o Students must write every day. Their response to literature can involve writing in many forms: journals, learning logs, dialogues, and interior monologues.
- o Major writing tasks often involve some aspect of evaluation of literary works. These might include character sketches, analyses of the importance of setting, a look at images, and a consideration of symbols or themes which can evolve from student discussion.
- o The school staff establishes a policy of a "sustained silent writing program" during which all adults write along with the students.

##### 2. Writing as a Process (Detailed in Standard Number Eleven)

Both teachers and students recognize that writing assignments involve prewriting, drafting, revising, and final editing.

- o In the prewriting stage, teachers and class work together to find ideas, possible support, and possible strategies for organization.
- o During the drafting and revision stages, students work sometimes alone, sometimes in writing-support groups, and sometimes with the teacher to examine ways to clarify their language and develop their ideas--what they can add or what they can delete.
- o In the editing stage, students work toward a final clean copy--free of errors in usage, spelling, and capitalization. Teachers read carefully and comment on the final copy.

##### 3. Number and Types of Writing Assignments

- o Major writing assignments involve the development at some length of a number of types of assignments--of memoirs, many types of exposition, some argumentation. These assignments, many of which take their impetus from literature, take a longer period of time, perhaps a number of weeks to complete.

##### 4. Teacher Modeling

- o Teachers use modeling in many ways. The teacher writes with his or her class to model the process of finding ideas, getting them down, and

helping the class see writing as a process that involves revising and recasting. The important thing is that students see teachers write and hear the writing read aloud.

- o Another kind of modeling teachers use to help language minority students, as well as many other students, is imitation. Students read models, some of them teacher written, some of them from established writers. They then analyze the model for organization and for development. They then imitate the model using many of the writer's syntactic structures, but writing in their own words. They then move on to write their own narration, description, exposition, or argumentation on the same subject as the model.

## 5. Real-World Writing

- o Teachers and school administrators know that the real world demands certain kinds of writing: resumes, business letters, and memos, for example. Assigning these and other nonliterary tasks such as investigative reports, written interviews, and even the creation of a magazine will add variety, motivation, and another level of proficiency to student writing.

## 6. Writing Across the Curriculum

- o Students in all disciplines use writing to clarify their thinking about the content. For example, in a science or social studies class, students could use a learning log to summarize the major points of their reading assignments or of a lecture or to record questions they still have about the topic.
- o Students write frequently in many curriculum areas.
- o Teachers in all subject areas elicit student writing and recognize it as a tool for learning.
- o Student achievement in one curriculum area is determined, when possible, by an evaluation of what students write in other curriculum areas.
- o Teachers in all subject matter areas are provided with appropriate staff development in teaching writing.

## 7. Class Size

- o District policymakers establish a realistic teacher-student ratio to enable teachers and students to meet the requirements of the writing program. This will enable the teacher to more closely monitor the progress of each student with the process of writing and to make extensive comments on final copies.
- o Students, individually or in groups, will have more opportunity to seek help when they need it and to confer with the teacher as they work to meet the requirements of the program.

## 8. Evaluation

- o Students understand the purposes of the evaluation criteria and apply them to their own pieces of writing.
- o After students have received responses to early drafts of their writing and have revised and edited their work, they evaluate each other's papers in small groups.
- o Teachers evaluate final drafts of student writing.
- o Students and teachers periodically review accumulations of student writing filed over lengths of time.
- o Students participate in developing the scoring guide for a particular writing assignment.
- o Teachers make common assignments in writing and then exchange and evaluate class sets of papers in order that students might experience a composite of evaluative reactions to their writing. In the process, teachers also can extend their own knowledge of evaluating student writing.
- o With the aid of an overhead projector, students participate in a class-wide evaluation of another class' writing.
- o For schoolwide and districtwide evaluation of student writing, samples of student writing are elicited and scored.
- o Teachers and administrators learn about the advantages and the discrete purposes of analytical, holistic, and primary trait scoring of samples of student writing.

## 9. Resources, Including Computers and Word Processors

- o Students use word processors while composing to facilitate sentence revision, while reorganizing their thoughts, and during the editing stage of writing. They use computers and appropriate software as a means for monitoring their use of the conventions of writing as they compose.
- o Students use style books and textbooks to find clear models for assignments and to find rules for usage and grammar.
- o Each student has a desk dictionary to check spelling and meaning of words.
- o The teacher uses the overhead projector to project student compositions and permit the class to examine and analyze work in progress.
- o Teachers use chalkboards and bulletin boards for teacher direction and student work.

## 10. Language Minority Students

No matter what their dominant language, all students, including those whose dominant language is not English, are more likely to learn to write well if they are familiar with and engage in the writing process. Essentially, the process of composing is the same in all languages. Therefore, the teaching of writing to language minority students should not be delayed until they are fluent in English. Although students should be enabled to write in English as soon as possible, in the interim, they should be given opportunities to write in their dominant language. Accordingly:

- o Students who have not yet become proficient in basic English are provided with learning experiences involving all of the stages or phases in the writing process, in their dominant language.
- o Students experience literature printed in their dominant language as a prewriting activity.
- o Students experience postwriting activities, such as the posting, the circulating, or the publishing of their writing.

## 11. Parent Involvement

- o The word "draft" is written on all student papers which are not yet ready to be evaluated by the teacher and which are sent home for parental response.
- o Parents are informed in writing of the importance of their potential role in helping students gain greater facility with writing.
- o Parents support the writing program by reading or listening to their child's composition at all stages in the writing process.

## 12. Districts/Schools Reward Good Writing

- o Schools reward notable writing achievements by placing student compositions on school bulletin boards, by giving awards, and by giving high visibility to successful writers.

### Standard Number Eleven

All students will learn that writing is a process that includes stages called prewriting, drafting, revising, and editing. These writing stages include higher level thinking processes such as convergent and divergent thinking, analysis and synthesis, and inferential and evaluative skills.

#### Stage 1 - Prewriting

1. Students generate ideas as they engage in prewriting activities.

##### Representative activities that exemplify this standard:

- a. Students listen to a recording of Guy de Maupassant's short story "The Necklace" preparatory to writing a paper on the subject of irony.

- b. Students read and discuss "The Gift of the Magi" by O. Henry before writing about the theme of the story.
- c. Students read Shirley Jackson's short story "The Lottery," improvise and act out a scene from it, and then write a paper in which the theme of the story is compared with a social problem in modern life.
- d. Students engage in a clustering or brainstorming session on the subject of irony.

#### Stage 2 - Drafting, Writing

- 1. Students develop fluency in writing as they write frequently on a variety of topics.

##### Representative activities that exemplify this standard:

- a. Daily, students react to a short significant quotation through brief journal entries.
- b. Frequently, students make an entry in learning logs and attempt to explain concepts they have just learned.
- c. Frequently, students respond in writing to significant events in the school setting.
- d. Students write a first draft of a descriptive paper on an assigned topic such as their favorite food, a draft of which is then read and evaluated by classmates. The use of a word processor, whenever possible, could facilitate this.

  

- 2. Students develop a sense of audience for their writing as they compose papers for a variety of groups or individuals.

##### Representative activities that exemplify this standard:

- a. After reading The Ox Bow Incident by Walter Van Tilberg Clark, students assume the role of observers and write news articles about the incident and then letters of complaint to a legislator about the lack of standards of justice in a society.
- b. After reading John Donne's poem "Death, Be Not Proud" and A. E. Housman's poem "To an Athlete Dying Young," students write a letter of condolence to a relative of a sports figure who died young and also an article for the sports page of a newspaper.
- c. After reading The Diary of a Young Girl by Anne Frank, The Grapes of Wrath by John Steinbeck, and The Invisible Man by Ralph Ellison, students write an essay to be read by peers and the teacher on the destructiveness of racial and ethnic discrimination and also a persuasive letter to a legislator on the same subject.
- d. After reading Johnny Tremain by Esther Forbes, students assume the role of Johnny and write a letter regarding an incident in the story and also a description of the same incident to be read by peers and the teacher.

3. Students identify a specific purpose for each piece of writing.

Representative activities that exemplify this standard:

- a. After reading For Whom the Bell Tolls by Ernest Hemingway, students write a newspaper report covering the point in the story when the bridge was blown up.
- b. After reading Mark Twain's novel The Adventures of Huckleberry Finn, students write a letter in defense of the work to an imagined school board member who wishes to delete the novel from the school's curriculum because it includes the word "nigger."
- c. After reading the nonsense poem "Jabberwocky" by Lewis Carroll, students write a similar nonsense poem on a subject of their choosing.
- d. After reading Silent Spring by Rachel Carson, students write a letter to a member of Congress, asking for his or her support of legislation dealing with the improvement of the environment.

Stage 3 - Revising

1. By receiving responses from others regarding drafts of their writing, students learn to clarify and improve their writing.

Representative activities that exemplify this standard:

- a. After students have written a draft of a brief description filled with concrete and sensory details, their papers are anonymously read aloud and projected on a screen and the entire class participates in responding to each paper.
- b. After they have completed a draft of a writing assignment, students are assigned to small response groups of two to five students and read and respond to each other's work. Changes to the written material can be easily accommodated using word processing techniques whenever possible.
- c. Teachers establish a schedule of individual student consultations during which they respond to the student's writing.
- d. Parents are encouraged to indicate that they have responded to a draft of their son's or daughter's writing by signing the paper.

2. Students revise their work as they "re-see" and "re-think" their pieces of writing.

Representative activities that exemplify this standard:

- a. Students study early and late drafts of work of experienced or professional writers to become aware of the process of revision and the need for it in the work of all writers.
- b. Students in pairs exchange their papers and indicate to each other where clarification or more information is needed.

- c. Individually, students read their papers aloud to try to discover possible misstatements, inconsistencies, or lack of clarity.
- d. With the help of an overhead projector, the teacher helps a class analyze passages of student writing, raising questions as to clarity, logic, emphasis, and meaning.

#### Stage 4 - Editing

- 1. Students edit and proofread their writing in the light of the conventions of writing, accuracy of text, and proper manuscript form and in terms of appropriate diction and syntax.

##### Representative activities that exemplify this standard:

- a. Student needs regarding the conventions of writing are diagnosed through the analytical scoring of their writing.
- b. Instructors provide direct teaching for groups of students who have similar skill deficiencies as revealed in the students' own work.
- c. Students make use of published stylebooks on the conventions of writing as they write, particularly during the editing stage.
- d. Students work in small groups to correct each other's writing with the help of checklists and stylebooks.

#### Stage 5 - Post-Writing

- 1. Students realize the importance of writing through post-writing activities.

##### Representative activities that exemplify this standard:

- a. Final drafts of excellent student writing are published in class magazines, school magazines, classroom collections, and community newspapers.
- b. Final drafts of student writing are posted on bulletin boards.
- c. Student writing is accumulated in folders for each student, and the folders are available for inspection on such an occasion as open house.
- d. Superior student writing is recognized through awards and assembly programs.
- e. Student writing is exchanged between schools.

Standard Number Twelve

All students will learn to write cogent, clear, and concise prose connected to the literary works they are studying.

Representative activities that exemplify this standard:

1. To argue cogently, one must believe firmly. Students discuss and then write about their greatest concern. Concerns evident in a speech, drama, or fiction they relate to could also be used.
  - o Key arguments from Rachel Carson's Silent Spring are outlined and then fleshed out.
  - o Students read closely The Lord of the Flies, view the film, if possible, and then analyze, with evidence from the text, the attitude toward human nature suggested in the work.
  - o Science-fiction classics, like Walter Miller's A Canticle for Leibowitz, raise questions about future predictions and fears. Students write about how possible Miller's scenario is or suggest their own.
  - o Students turn Mark Antony's famous "Friends, Romans, Countrymen" speech into a prose argument, using modern language. They discuss the persuasive power of that speech.
2. Students will study and emulate models of cogent prose.
  - o After reading Martin Luther King's "I Have a Dream," students write of their own personal dreams or visions in life following the King model.
  - o Students read closely and discuss a key paragraph of Thoreau's Civil Disobedience and then argue contrarily, using their own experience and reflection, but trying to structure their thinking as carefully as Thoreau did.
  - o Gains in clarity and correctness come from reading, from daily writing, from peer response, from clear analysis of a piece of student writing, from teacher support, and from parental approval.
  - o Language-minority and lesser prepared students can use models, some of them teacher written, some of them from established writers. Students can analyze the models and can then imitate them using many of the writer's syntactic structures, but furnishing their own vocabulary. They can then move on to write their own narration, description, or exposition on the same subject used in the model.
3. Students write an "I-search" paper in which they use books and other sources about a topic of interest to them in order to substantiate their findings.

### Standard Number Thirteen

Students write to develop their own voice and style.

1. A student learns to appreciate tone and personal voice in writing.

Representative activities that exemplify this standard:

- a. The students mock heavily bureaucratic and jargon-laden prose. They simplify it.
- b. The student freely uses "I" in writing and finds passages of "objective" writing that do the same.
- c. The student examines passages written ironically and rewrites them, changing the tone.
- d. The student compares two political speeches or editorial letters as to tone and voice.

2. Students learn to appreciate and use the figures of speech.

Representative activities that exemplify this standard:

- a. Students discuss what the drums symbolize in Whitman's "Beat! Beat! Drums!"
- b. Students discuss and then write an explanation of the central paradox in Emily Dickinson's "Much Madness Is Divinest Sense."
- c. After reading aloud or listening to a recording of A Midsummer Night's Dream, students paraphrase a scene of their choice to see more clearly Shakespeare's use of figurative language.
- d. Students study the many uses of metaphor in all genres and disciplines.

3. Students practice various styles on the word, sentence, and paragraph levels, thus developing their own unique way of expressing themselves.

Representative activities that exemplify this standard:

- a. Students develop a sense of stylistic word choice by:
  - o Finding synonyms for key words in poems they choose and seeing if classmates can tell the student's words from the poet's
  - o Playing a trivia game or finding words for odd things--like the bit of plastic at the end of a shoelace (an aglet)
- b. Students practice a range of styles, first on the sentence level using sentences from such widely diverse writers as Ellen Goodman, Mike Royko, Ernest Hemingway, William Faulkner, and Virginia Woolf. After

imitating or "creatively revising" the author's sentences with content of their own, they discuss what they learned about style (word choice and sentence structure) from these authors-teachers.

- c. Students parody short, well-known pieces.

#### Standard Number Fourteen

Through direct teaching, students study the conventions, such as grammar, punctuation, and spelling, when these conventions have not been acquired through reading.

Writers are expected to conform to the conventions of writing, such as correct usage, punctuation, capitalization, and spelling. While extensive reading provides writers with most of their competence in these areas, some direct teaching may be necessary so that students can use these conventions at the level of correctness expected by a literate society.

#### Representative activities that exemplify this standard:

1. The teacher directly instructs high school students on rules of usage regarding subject-verb agreement as recurrent problems are noted in students' writing.
2. Students learn the importance of knowing the appropriate meanings of words as well as their correct spelling.
3. Teachers collect several sets of students' compositions and diagnose major grammatical and mechanical problems they are having. After direct instruction, students practice using these rules in the editing phase of the composing process.
4. Subject matter teachers agree that all students learn the conventions of language before graduation.
5. The structure of English is presented as subject matter and is compared to the grammatical structure of other languages. Students study the history of the English language and its dialects.

## EFFECTIVE TRAINING IN SPEAKING AND LISTENING

Access to power, career satisfaction, human friendship, and even domestic harmony depend on relationships. Relationships often depend on communicative skills. Schools thus cannot consider skill acquisition in speaking and listening automatic or superficial. Further, the foundation for reading, writing, and thinking lies in the oral world. Language carries both the content and the processes of learning; for example, teachers and other students model fair or faulty thinking processes daily in their conversations.

### Standard Number Fifteen

Students regularly take part in discussions, panels, and debates on worthwhile topics.

#### Representative activities that exemplify this standard:

1. The central literary works and speeches provide content and models for discussions and debates of issues.
  - o Nobel Prize winner Saul Bellow raises fascinating contemporary issues in his novels. Teachers draw from these for discussion and debate topics.
  - o The suggested list of speeches can be taught partly through prepared oral presentations by students. The rest of the class listens for a purpose: to summarize, to evaluate, to question, or to apply to current situations.
  - o Students conceive, develop, organize, and express ideas effectively in order to present their views on student rights in a panel discussion.
  - o Students present a mock TV newscast or sportscast as they demonstrate their ability to adapt words and strategies to the situation.
  - o The MacNeil/Lehrer reports provide good models and topics for student panels.
2. Students prepare and deliver persuasive speeches by observing rhetorical strategies: planning an effective, attention-getting introduction; stating their purposes clearly and using logical arguments supported with evidence to achieve these purposes; applying knowledge of common needs and motives in their persuasive appeals; including material that enhances their connections with their audience; incorporating audience beliefs and values with which they agree; concluding with an effective appeal for support.
3. Before arguing against other viewpoints, students must so restate them that the opponent agrees the restatements are fair.

### Standard Number Sixteen

Students strive for a high quality of oral presentations through an awareness of standards, through class assessment, and through motivation inspired by good models.

The quality of a person's own speech depends largely on the quality of the dialogue models he or she previously absorbed.

#### Representative activities to improve the quality of oral tasks:

1. Students listen critically and constructively to an exchange of ideas.
2. Students identify and summarize main and subordinate ideas developed through lectures, discussions, and oral readings.
3. Students determine a speaker's point of view and rationale for arguments presented and explain the use of persuasive devices.
4. Students use self-assessment charts and responses from peers and the teacher to evaluate both the content and the technical aspects of their own speaking: facial expression, eye contact, movement, articulation, rate, and language choice. They try to assess their own presentation of self from peer feedback.
5. As they listen to a skilled guest speaker or to a talented student reading a speech like John F. Kennedy's inaugural address, students list the ideas in one column of a sheet of paper and the effective delivery and stylistic techniques in another column.
6. The oral-aural world can be dynamic and fun. Students enjoy playing roles and creating skits based on current works studied. Shy students relax and get speaking practice through choral readings and readers' theatre, and through presenting memorized short pieces.
7. Students learn the communal nature of intellectual growth--many sources and main viewpoints enrich their own thinking.
  - o After responding to a question in writing, students participate in a class discussion of the issue. They then rewrite their original response and note how and why it has changed.
  - o Students are challenged to surpass expectation and to surprise and delight their audiences in their talks.
  - o Students learn to prepare more material than they need for an extemporaneous speech in order to adjust to audience interest and needs.

### Standard Number Seventeen

Students are supported and reinforced by the adults in their environment who model and guide effective speaking and listening skills and who exemplify proper respect for the diversity of language.

#### Representative activities that exemplify this standard:

1. With teacher guidance, students construct criteria to use as they listen to debates and panel discussions by public figures. Students analyze and evaluate the public figures' use of effective listening and speaking skills.
2. Students listen to recordings from a variety of cultures and demonstrate appreciation for the narrator's style, rhythm, mood, and tone while noting the impact of the experience on themselves and the group.
3. Teachers help students develop effective small group processes. Students learn to speak to a purpose, truly listen, elicit honest response, and generously give each other constructive suggestions.
4. Students demonstrate respect for the language styles of others as well as their own as they:
  - o Interview peers from various cultural backgrounds.
  - o Compile an oral history of their own family and present it to the class.
  - o Recite a poem or a speech from their own ethnic or cultural background.
5. As students discuss a public event, simulate a job interview, or listen to a comedy recording, they recognize the impact of oral language as a source of information, a vehicle for attainment of career goals, and a medium of entertainment.

### Standard Number Eighteen

Students engage in many activities that enhance and improve their oral/aural language abilities.

#### Representative activities that exemplify this standard:

1. As they learn new terms, students discuss kinds of definitions such as traditional ("loneliness is a state of being without company"), metaphorical ("loneliness is an empty doorway"), and operational (measurable criteria applied to abstract terms such as "loneliness means one has fewer social relationships than one requires").

2. Students move from information to inference to generalization and are able to test the reliability of each.
3. Students use higher level thinking skills when they engage in debates, panels, and discussions by:
  - o Analyzing a controversial topic
  - o Discovering relevant issues
  - o Evaluating issues in order to make the best possible case for a proposition
  - o Developing logical arguments to support a specific position
  - o Evaluating arguments used by others
  - o Presenting arguments clearly
  - o Refuting opposing arguments effectively

#### Standard Number Nineteen

Listening skills require direct teaching.

Listening activities normally precede and sometimes follow writing activities. Listening experiences develop the necessary sense of audience and interplay necessary to good communication.

Critical listening, like critical reading and writing, calls for:

- o Recognizing main ideas
- o Following the structure of the talk
- o Evaluating prejudice and appeal
- o Summarizing
- o Applying to one's own life

#### Representative activities that exemplify this standard:

1. Students listen twice to a short speech, once to sum up the message, a second time to analyze its appeal: what they admired (ethical appeal); what moved them (emotional appeal); what convinced them (logical appeal).
2. After studying persuasive techniques, students bring an advertisement to class and analyze its strengths and weaknesses. After listening carefully to all techniques, the class orally sums up the whole panorama presented.
3. Some students stage a mock trial or mock election like the one in To Kill a Mockingbird, or that in Twelve Angry Men, or a contemporary case. The rest of the class plays the jury or the electorate.
4. Outstanding speakers make presentations to the class or the student body.
  - o Students then discuss both nonverbal techniques (posture, gestures, facial expressions, eye contact) and verbal techniques (intonation, pacing).

- o The students are asked to outline mentally the key points and later give their summaries of the talk.
- o They try to emulate the qualities they note in good listeners.

#### Standard Number Twenty

Students apply higher level thinking such as analysis, synthesis, and evaluation as they detect propaganda techniques.

Students must be able to apply their critical thinking skills as they listen to effective speakers on the mass media.

#### Representative activities that exemplify this standard:

1. Students initiate propaganda searches, collect their examples from print and nonprint sources, and then discuss findings with peers.
2. Students plan a political campaign for a fictitious candidate using a variety of propaganda devices.
3. Students write a thirty-minute children's television show to present one propaganda device in action so that viewers will learn to watch for it.
4. Students hear a slanted television or radio speech and point out its biases, its inadequate evidence, its confusion of facts and opinion, its errors in logic. In groups, they work out an outline of a more objective presentation on the same topic.

## DIRECT TEACHING OF VOCABULARY

### Standard Number Twenty-One

Students study vocabulary words in context--drawn from literature or other disciplines studied.

#### Representative activities that exemplify this standard:

1. From an assigned literary work, students select words that have meanings they find memorable and useful. They keep a log of these words and look for occasions to use them in day-to-day conversations or in writing.
2. Students compile a list of words describing human issues and write short descriptions of each for their own personal use and understanding.
3. After reading a literary work from a foreign country (e.g., Russia or Spain), students compile descriptive words and phrases and then list comparable words and phrases from their own nation. These words will be used in their writing to describe events or characters from the selected literary work.
4. After reading materials from several disciplines, the students will be able to categorize words from a list according to their disciplines.
5. Students will generate interesting words from a reading selection, organize them through mapping, and then write a short summary of the main points of the reading selection.
6. Students receive direct instruction on how to use the surrounding context as a clue to identify the meaning of unfamiliar words. They are taught to continually monitor their informed guesses by checking them syntactically and semantically, using their own knowledge of language and experiential background. As necessary, students may verify the meaning by looking up the word in a dictionary.
7. Teachers model an ever more sophisticated use of words. Students are praised when they use words appropriately.

### Standard Number Twenty-Two

Students study etymology, the roots and histories of words, as a means of acquiring larger and more precise vocabularies.

#### Representative activities that exemplify this standard:

1. Thousands of important English words derive from relatively few roots. Thus, teachers should directly teach some key Latin and Greek roots such as dic--dictate, predict; mit and miss-admit, missile; epi--epilogue, episode; graph--graphic, biography.

2. The teacher selects unfamiliar words that are important to the understanding of central ideas introduced in a literary work and will lend themselves to analysis. The words are presented in context as the teacher guides students to break the words apart and apply their knowledge of root words, prefixes, and suffixes. The words are reassembled, identified, and placed back into context to verify meaning.
3. Various tools like the standard dictionaries, the Dictionary of Synonyms and Antonyms, and the thesaurus are commonly consulted in the classroom. The Oxford English Dictionary is a useful resource for etymology.
4. Students studying Greek mythology pay special attention to English derivations of Greek words.

#### Standard Number Twenty-Three

Vocabulary teaching should be part of teaching speech and writing as well as comprehension activities.

#### Representative activities that exemplify this standard:

1. In learning persuasive speaking, students identify persuasive words in advertisements, brochures, and political speeches.
2. In writing, students edit their own essays for more precise and vivid words with which to make their point; e.g., skinny could be svelte, skeletal, twiggy, or lithe.
3. Students build on their oral vocabulary by seeing variant forms; e.g., they know condition can be led to unconditional, conditional reflex; they know consent can be led to consensus.
4. Basic figures of speech (similes, metaphors, puns, parallelism, and alliteration--much used in commercials and political rhetoric) should be referred to in context.

SPECIALIZED COURSES IN WRITING AND SPEAKING

Standard Number Twenty-Four

Students participate in specialized courses which integrate their skills and allow them to pursue their own interests.

Representative activities that exemplify this standard:

1. Students participate in speech/rhetoric classes, including experiences with debate, forensics, and orations.
2. Students participate in composition classes.
3. Students participate in creative writing classes.
4. Students participate in journalism classes.

## ASSESSMENT METHODS CONSISTENT WITH THE NEW EMPHASIS

### Standard Number Twenty-Five

Assessment methods and tools should be aligned with the new emphasis (1) on substance, (2) on the integration of writing, comprehension, and speaking, and (3) on contextual acquisition of vocabulary and technical skills.

No single assessment tool is adequate to the range of educational attainments we envision for our students. Classroom teachers, students themselves, English departments, schools, and districts need to monitor, in ways appropriate to each, the success of the new program.

The following suggestions offer some preliminary thinking on how the standards could be monitored, following generally the order throughout this document.

1. The establishment of a core of literary works could be assessed by providing students with the school's or district's book list. Students will, from this list, develop their own personal list of books they intend to read prior to graduation. This list is kept in their files.
2. Close reading (in-depth reading) could be assessed by asking students to respond in writing to a literary selection or passage provided in the testing situation.
3. Essay questions could be created to deal specifically with important personal, aesthetic, and cultural values as related to particular books on a state, district, or school approved book list or short selections provided in the testing context.
4. Prompts could be created requiring students to address one or more major social issues embedded in a given literary work.
5. Students' participation in an extensive reading program could be assessed through survey questions asking students to report the number and types of books they have read during a given school year, the time they spend reading for pleasure, or specific titles of books students would recommend to others.
6. Integrated assessments of reading, speaking, listening, and writing based on human issues could be devised.
7. A series of assessment instruments could be created at the local level to help identify the developmental needs of students.
8. Literature, composition, and speech tests should emphasize substance.
9. Efforts could be made to design a direct writing assessment so that pre-writing, drafting, revising, and editing could be incorporated into the testing situation.

10. In a direct writing assessment, certain prompts could be developed specifically to encourage students to demonstrate their own style of writing, to critique another's style, or to translate a piece of textbook prose into their own personal voice.
11. Reading and writing skills can be assessed in the context of other curricular areas such as science and social studies.
12. An integrated assessment of speaking and listening skills could be devised.
13. Vocabulary can be assessed as part of a reading test.
14. Spelling, punctuation, and usage can be assessed directly in student writing or through a multiple choice instrument.

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## Appendix

# Recommended Readings in Literature

**A List of Readings to Supplement the *English/Language Arts Model Curriculum Standards: Grades Nine Through Twelve***

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## RECOMMENDED READINGS IN LITERATURE: GRADES NINE THROUGH TWELVE

### i. INTRODUCTION

A question that persists in the dialogue between educators and the society that the schools serve is "What shall be taught?" This question suggests several others that are closely related. What must be taught to all students? What other materials should become part of a differentiated curriculum, structured to meet a varied student population?

In our zeal to meet the utilitarian educational needs of students, we have tended to lose sight of what should be central in the curriculum—the study of literature. As a result, many students experience little or no children's literature and enter high school with little awareness of fables, myths, fantasy stories, folk tales, and poetry. The major purposes of those who prepared this list of recommended readings is to encourage curriculum planners, educational policymakers, and the public to re-examine school curricula and, where necessary, to revitalize literature programs as an important vehicle for transmitting our cultural heritage and its values. They also urge the development locally of supplementary reading lists that are in concert with the thrust of the state's English/Language Arts Model Curriculum Standards: Grades Nine Through Twelve. Indeed, our basic premise is that no student should be denied experiences with literature. Selections used and teaching methodologies should be tailored to individual student needs and degrees of readiness, but basic concepts regarding our culture and its values that can be gained through experiences with literature should be available to all.

#### BASIC INTENT OF THIS DOCUMENT

At the outset we wish to emphasize that this list of recommended readings in literature is not intended to be prescriptive in any way. Indeed, the basic intent of those responsible for its preparation is that it serve as a guide for educators and policymakers at local levels. We hope that it will motivate them to develop literature programs as appropriate to needs in local communities, but always in the light of what is known about great literature. Substitutions and changes in this suggested organization of a literature program can be freely made but, we hope, only under an overarching banner of excellence in the selection policy used.

#### THE PROCESS FOR DEVELOPING THIS LIST OF RECOMMENDED READINGS IN LITERATURE

During recent months, we asked a number of educators throughout California to help us develop a list of recommended readings in literature. In addition to soliciting suggested titles, we also asked them to respond to a list we had prepared which was a composite of several others compiled and published by various publishers and organizations. One of the most significant among these is included in the recently published The Paideia Program, compiled by Mortimer J. Adler. Responses from these educators included suggested deletions of items not thought suitable, and suggested additions of titles that had not appeared. In addition, a number of respondents made more general suggestions about the composition of the list, as well as the structure and organization of the literature program. It, then, represents the considered opinions of a great number of informed people.

In recognition of the range of preparation of students who are in the secondary schools, we have included works of a wide range of difficulty. Many excellent books that are accessible to those who do not read well are on this list, as are shorter works that the less prepared students can read and respond to, in one or two class periods. Also included are very difficult pieces of literature that only advanced placement students could reasonably be expected to read. Those who participated in developing this first edition of a list of recommended readings emphasize the importance of reviewing it at prescribed intervals, and recommend that it be refined and updated on a regular schedule.

### LOCAL DECISIONS ESSENTIAL

While many educators in a variety of institutions participated with their suggestions and comments, all agreed that a state-developed list of recommended readings in literature should be thought of as suggestions only, and that no one list will fit the needs of all the students and teachers in California. It is a resource that reflects the ideas of thoughtful educators in the state; however, decisions about local programs must be made locally. The materials that follow are neither exhaustive nor prescriptive. The body of literature from which titles are drawn is so rich that substitutions can be made for anything listed without diminishing the quality of the curriculum, so long as the criteria discussed in this introduction inform the selections.

### IMPORTANCE OF LOCAL MATERIALS SELECTION POLICIES

Literature affects readers deeply, not only because of the artistry that enhances effectiveness, but also because it deals with the entire range of human experience and values. Not all are in agreement about what literature is appropriate for classroom assignment and study in the secondary schools. Because of this, it is essential that each school or school district have a materials selection policy that guides the purchase of materials for instruction and for school and classroom libraries. Each school district should have a policy for responding when materials selected are challenged, either by individuals or community groups. Both the American Library Association and the National Council of Teachers of English have published guidelines for developing policies on students' right to read.

### TERMS USED

In the material that follows we have used the terms core, extended, and recreational readings as a way of categorizing the literature. The core literature program includes those selections which are to be taught, which are given close reading and intensive consideration, and which are likely to be an important stimulus for writing and discussion. Literature in the core program has emotional and intellectual substance for all students. By developing such an agreed-upon program, curriculum makers at the school and district level ensure that students will experience a sequential and comprehensive program in literature. Through a core literature program, students will have opportunities to learn how to understand and appreciate works in all of the genre and to become motivated to read more on a self-selected basis. Literature in the core program, then, is worthy of close study and analysis in class, and contains ideas of surpassing importance as civilization has evolved. Core program readings must appeal to both teacher and student, so that the student can

respond to the intense study with interest and excitement, and the teacher can bring both enthusiasm and commitment to the task of bringing student and literature together. Each selection in the core program is a model of language as art, with the potential for affecting readers at several levels of perception and feeling.

Materials in the extended literature program are those that teachers recommend to students to extend the core literature program. Curriculum makers in the school and the district should compile lists for the extended program, and concur regarding the distribution of the titles across grade levels. Literature in the extended program, like that in the core program, has emotional, intellectual, and aesthetic substance, and will be appealing to students for their independent reading. The extended reading program will include literature at several difficulty levels, and may be augmented by media other than print. All of the readings address significant traditional and contemporary themes.

The literature for recreational/motivational reading is chosen in accordance with a local materials selection policy for inclusion in school and classroom libraries. It is accessible to students during regularly scheduled library periods, as well as before and after school. Recreational reading materials are also accessible to students through classroom libraries, book sales, book clubs, and other programs for bringing students and books together, and for encouraging wide reading. Such selections might be termed "good reads" to which students gravitate.

#### THE IMPORTANCE OF TEACHING IN AN EXCELLENT LITERATURE PROGRAM

Because of their difficulty, the most significant and compelling literary works must be taught, not merely assigned, and thus relatively few of the great works of literature can be closely addressed within a school year. On the other hand, bright, highly motivated students can and do read important, complex literature on their own, especially after they have learned how to respond through intensive reading and instruction in their classroom studies. Indeed, a skilled, informed, and resourceful teacher can bring to life for students much literature which might be thought of as too difficult for a particular group. The quality of a literature program, then, is directly related to the quality of teaching in the program.

#### LITERATURE FOR THE LESS PREPARED READERS

For many students, the selections in the thematic units in literature listed in Section III will be too difficult. In such cases, it is important that appropriate materials be substituted for the ones suggested. All students deserve the opportunity to encounter the underlying themes, concepts, and values implicit in the units, and so selections appropriate to their readiness should be employed. Titles listed in Section IV may be one source of substitutions.

Teachers in the field have pointed out that some students are simply not motivated, not interested in literature or reading of any kind. Others read at levels far below secondary school expectations. Some are not fluent in English yet, and some cannot read English at all. A number of different strategies can be used to bring these students into contact with literature:

- o Select literature in which the content is appealing to secondary school students, but in which the language used makes it accessible to students with reading problems.
- o Build the core program around shorter works, those that can be read and responded to in one or two class periods.
- o Read aloud selections from longer core works with the students, and thus encourage them to proceed on their own.
- o Use film, tapes, recordings, and other media as adjuncts to the literature program.
- o Arrange for these students, and all the others, to attend live performances of plays and readings whenever this is possible.
- o Actively and persistently carry on a periodic sale of paperback books as part of the extended reading program.
- o Use materials in a limited-English-proficient student's own language, including translations of works originally printed in English.
- o Use bilingual aides, tutors, or resource teachers to help students who need dual language assistance when reading literature printed in English.
- o Accept the responsibility for finding and employing appropriate materials and using appropriate teaching methodology to ensure that such students have meaningful experiences with literature.

#### OTHER MATTERS TO BE CONSIDERED

Literature produced by authors from racial and ethnic minority groups. Because the diversity of the American society should be reflected in the literature program that students encounter, it is important that excellent writing by authors from racial and ethnic minority groups be sought out and included. This should be done deliberately and with care at each grade level. To meet the needs of students not fluent in English, we urge that translations of the literature selected for local programs be made available.

The plays of William Shakespeare. Educators who participated in the development of this document agreed that students should encounter the plays of Shakespeare at several points in their school careers. Their experiences with Shakespearean drama could include both print and nonprint media, and encompass not only the tragedies, but the comedies and history plays as well. In the opinion of many, the latter have been lamentably ignored in typical school curricula.

The Bible as literature. There are a great many allusions and references to Biblical texts in much of literature. For students to understand these and their relevancy to the work being studied, they need some awareness of the Bible as it relates to and informs such literature. Accordingly, they should have the opportunity to read the most relevant of these texts including, possibly, Genesis, The Book of Job, The Psalms, The Epistles of St. Paul, and The Sermon on the Mount.

The place for literature anthologies. While the lists that follow make reference to individual works, we recognize that the traditional literature anthology is an important resource for classroom teachers--a resource that can be used to support local curriculum decisions. Nevertheless, we strongly urge that the literature program should consist of more than a set of adopted anthologies. Perforce, anthologies are prepared and published for a mass market. However, the efforts of those outside of the local school scene cannot substitute for the judgment and the wisdom of those who know their communities and their students at the school site level. Each local literature program should be unique, tied with others only in adherence to standards that describe the ideal program. Literature anthologies may have a place in such a program, but only if augmented by works selected under an established and informed policy.

Other ways to organize a literature curriculum. There are many ways to organize curricula in literature, each of which may be effective in meeting particular goals. Programs featuring genre studies, historical and period approaches, and curricula organized around great figures in literature are more typically found in colleges and universities. A number of authorities on literature programs in the secondary schools favor a thematic approach to organizing a literature curriculum, focusing upon the imaginative treatment of significant issues of human experience. In the material that follows, we have developed lists of titles that might be included in core, extended, and recreational/motivational reading programs. We then incorporated some of the titles into possible thematic units in literature as examples. In any event, we recommend that secondary school curricula be organized so that the literature illuminates significant aspects of human experience. Students need to learn that literature is not just to be admired, enshrined, and then forgotten; they must understand that literature can play an active role in their thinking and their appraisal of experience. Above all, we urge that the literature curriculum be one that local teachers can follow with enthusiasm and commitment, that the students find appealing and challenging, and that the community can point to with pride.

## II. RECOMMENDED READING FOR A CORE AND EXTENDED LITERATURE PROGRAM

Adoff, Arnold (ed.). Black Out Loud.

Agee, James. Death in the Family.

Alcott, Louisa May. Little Women.

Allen, Samuel (Paul Vesey). "American Gothic."

Allen, Terry (ed.). The Whispering Wind.

Anaya, Rudolfo. Bless Me Ultima.

Anderson, Sherwood. Winesburg, Ohio.

Angelou, Maya. I Know Why the Caged Bird Sings.

Annixter, Paul. Swiftwater.

Auden, W. H. "The Unknown Citizen;" and other works.

St. Augustine. The Confessions of Augustine, Bks. I-VII.

Aurelius, Marcus. Meditations.

Austen, Jane. Pride and Prejudice; and other works.

Baldwin, James. Go Tell It on the Mountain, and other works.

Beckett, Samuel. Act Without Words: A Mime for Two Players; Waiting for Godot; and other works.

Benet, Stephen Vincent. "The Devil and Daniel Webster;" "By the Waters of Babylon;" John Brown's Body; and other works.

Bill of Rights to the U.S. Constitution.

Blake, William. Songs of Innocence and Songs of Experience.

Blos, Joan. A Gathering of Days: A New England Girl's Journal, 1830-32.

Bolt, Robert. A Man for All Seasons.

Boulle, Pierre. Bridge Over the River Kwai.

Bradbury, Ray. Martian Chronicles; and other works.

Brautigan, Richard. "Ali Watched Over by Machines of Loving Grace;" "Gee, You're So Beautiful That It's Starting to Rain;" and other works.

Bronte, Charlotte. Jane Eyre; and other works.

Bronte, Emily. Wuthering Heights.

Brooke, Rupert. "The Soldier;" and other works.

Browning, E. B. Sonnets from the Portuguese.

Browning, Robert. The Complete Poetical Works of Browning (selections from).

Bryant, William C. "Thanatopsis;" "To a Waterfowl;" and other works.

Buck, P. The Good Earth.

Burns, Robert. The Poetical Works of Burns (selections from).

Campton, David. Then.

Camus, Albert. The Stranger.

Capote, Truman. A Christmas Memory.

Caras, Roger. The Forest; and other works.

Carroll, Lewis. Alice's Adventures in Wonderland.

Carson, Rachel. The Sea Around Us; Under the Sea Wind; and Silent Spring.

Cather, Willa. My Antonia; "Neighbor Rosicky;" Pioneers; "Paul's Case;" Death Comes for the Archbishop; Lucy Gayheart; Shadows on the Rock; and The Professor's House.

Catton, B. A Stillness at Appomattox.

Cavafy, V. "Ithaka."

Cervantes, Miguel de. Don Quixote.

Chaucer, Geoffrey. Canterbury Tales (selections from).

Chekhov, P. Anton. The Cherry Orchard; and Sea Gull; and other works.

Chief Joseph. "From Where the Sun Now Stands."

Churchill, Winston. "Blood, Sweat, and Tears" Speech; "Iron Curtain" Speech at Westminster College, Missouri; and other works.

Chute, Marchette. Shakespeare of London.

Clark, Walter van Tilburg. The Ox Bow Incident; and other works.

Clarke, James M. The Life and Adventures of John Muir.

Coleridge, Samuel Taylor. "Kubla Khan;" The Poems of Samuel Taylor Coleridge; and other works.

Collier, James. My Brother Sam Is Dead.

Collier, John. "Thus I Refute Beelzy."

Conrad, Joseph. Heart of Darkness; Lord Jim; The Secret Sharer; and other works.

Cermier, Robert. I Am the Cheese; and other works.

Cousteau, Jacques. Silent World.

Cousteau, Jacques, and Dugan, J. The Living Sea.

Crane, Stephen. "The Open Boat;" The Red Badge of Courage; and other works.

cummings, e. e. "a man who had fallen among thieves;" and other works.

Curie, Eve. Madame Curie.

Darrow, Clarence. "Crime and Criminals."

Davis, Ossie. Escape to Freedom; and Langston.

deBcis, W. E. B. "Of Mr. Booker T. Washington," in Souls of Black Folk.

Declaration of Independence of the United States of America.

Defoe, Daniel. Robinson Crusoe.

DeLoria, Vine. Custer Died for Your Sins.

de Tocqueville, Alexis. Democracy in America.

Dickens, Charles. David Copperfield; Great Expectations; A Tale of Two Cities; Hard Times; and other works.

Dickey, James. Deliverance.

Dickinson, Emily. "The Soul Selects Her Own Society;" "There's Been a Death;" and other works.

Dostoevsky, Fyodor. Crime and Punishment; Notes from the Underground; The Brothers Karamazov; and other works.

Douglass, Frederick. Narrative of the Life of Frederick Douglass.

Doyle, A. C. The Hound of the Baskervilles; and other works.

DuMaurier, Daphne. Rebecca.

Dumas, A. The Count of Monte Cristo.

Duncan, Lois. Stranger With My Face.

Eisley, Loren. The Immense Journey; and other works.

Eliot, George. Mill on the Floss; and other works.

Eliot, T. S. "The Hollow Men;" and other works.

Ellison, Ralph. Invisible Man; and other works.

Emerson, R. W. "Self Reliance;" and other works.

Euripides. Medea; and other works.

Fast, Howard. April Morning.

Faulkner, William. Intruder in the Dust; and other works.

Ferber, Edna. Cimarron; Show Boat; and other works.

Fitzgerald, F. Scott. The Great Gatsby; and other works.

Forbes, Esther. Johnny Tremain.

Forbes, Kathryn. Mama's Bank Account.

Forester, C. The African Queen; and other works.

Fox, Paula. The Slave Dancer.

Frank, Anne. Anne Frank: The Diary of a Young Girl.

Franklin, Benjamin. Autobiography (selections from).

Fritz, Jean. Homesick; and other works.

Frost, Robert. "Death of a Hired Man;" "The Road Not Taken;" and other works.

Fuentes, Carlos. Good Conscience.

Galarza, Ernesto. Spiders in the House; and Merchants of Fear.

George, Jean Craighead. Journey Inward; and other works.

Gibson, William. The Miracle Worker.

Gipson, Fred. Old Yeller.

Gogol, Nicolai. "The Overcoat;" and other works.

Golding, William. Lord of the Flies.

Greene, Bette. The Summer of My German Soldier.

Greene, Graham. The Power and the Glory; and other works.

Guthrie, A. B. The Big Sky.

Haley, Alex. Roots (selections from).

Hall, Donald. "Man in the Dead Machine;" and other works.

Hansberry, Lorraine. Raisin in the Sun; To Be Young, Gifted, and Black (selections from).

Hardy, Thomas. "The Man He Killed;" Return of the Native; Tess of the D'Urbervilles; The Mayor of Casterbridge; and other works.

Hawthorne, Nathaniel. The Scarlet Letter; and other works.

Hayden, Robert. "Mourning Poem for the Queen of Sunday;" and other works.

Heller, Joseph. Catch 22.

Hemingway, Ernest. A Farewell to Arms; For Whom the Bell Tolls; "In Another Country;" Old Man and the Sea; "Soldiers Home;" "The Killers;" The Sun Also Rises; and other works.

Hersey, John. Hiroshima; and other works.

Heyerdahl, Thor. Kon-Tiki (selections from); and other works.

Homer. The Odyssey: "Return to Ithaca;" The Iliad; and other works.

Houston, Jeanne, and Houston, James. Farewell to Manzanar.

Hughes, Langston. "Florida Road Workers;" "I, Too, Sing 'America';" and other works.

Hughes, Richard. A High Wind in Jamaica.

Hugo, V. Les Miserables; and other works.

Huxley, Aldous. Brave New World.

Ibsen, Henrik. A Doll's House; and other works.

Irving, Washington. "The Legend of Sleepy Hollow;" "Rip Van Winkle;" and other works.

Jackson, Shirley. "Charles;" "The Lottery;" and other works.

James, Henry. Washington Square; The Turn of the Screw; and other works.

Jarrell, Randall. "Death of a Ball Turret Gunner;" and other works.

Jeffers, Robinson. "Skunks;" and other works.

Johnson, Dorothy. Buffalo Woman; and other works.

Joyce, James. Portrait of the Artist as a Young Man; The Dubliners; and other works.

Kafka, Franz. "Hunger Artist;" "Metamorphosis;" "Penal Colony;" and other works.

Keller, Helen. Story of My Life.

Kennedy, J. F. "Berlin Speech;" and other works.

King, Martin Luther. "I Have a Dream;" and other works.

Kipling, Rudyard. Kim; and other works.

Knowles, John. A Separate Peace.

Lasky, Kathryn. Beyond the Divide.

Lawrence, D. H. "The Rocking-Horse Winner" from The Collected Short Stories of D. H. Lawrence, Vol. 3; and other works.

Lawrence, Jerome, and Lee, Robert E. Inherit the Wind; and The Night Thoreau Spent in Jail.

Lee, Harper. To Kill a Mockingbird.

Le Guin, Ursula. Earthsea Trilogy; and other works.

Leinster, Murray. "Keyhole;" "First Encounter;" and other works.

Levertov, Denise. "What Were They Like?" and other works.

Lewis C. S. Perelandra; Out of the Silent Planet; and other works.

Lewis, Sinclair. Babbitt; Main Street.

Lilienthal, David. "My Faith in Democracy."

Lincoln, Abraham. "2nd Inaugural;" "Gettysburg Address;" and other works.

Llewellyn, Richard. How Green Was My Valley.

Longfellow, Henry W. "My Lost Youth;" and other works.

Malcolm X. Autobiography of Malcolm X.

Markham, Edwin. "The Man with a Hoe;" and other works.

Masters, Edgar Lee. Spoon River Anthology.

Maugham, W. Somerset. Of Human Bondage; "The Verger;" and other works.

McCullers, Carson. A Member of the Wedding; The Heart Is a Lonely Hunter.

Melville, Herman. Billy Budd; Moby Dick; and other works.

Michener, J. The Bridges at Toko-Ri; Chesapeake; and other works.

Miller, Arthur. Death of a Salesman; The Crucible; All My Sons; and other works.

Milton, John. "On His Blindness;" and other works.

Moliere, Jean B. "The Doctor in Spite of Himself;" and other plays.

More, Thomas (Sir). Utopia.

Neihardt, John. Black Elk Speaks.

Nordhoff, Charles, and Hall, James N. Mutiny on the Bounty.

O'Connor, Flannery. Everything that Rises Must Converge; and "The Life You Save May Be Your Own."

Orwell, George. 1984; Animal Farm.

Owen, Wilfred. "Dulce Et Decorum Est."

Paton, Alan. Cry, the Beloved Country.

Petry, Ann. Harriet Tubman: Conductor of the Underground Railroad; Tituba: The Street; and other works.

Plato. The Death of Socrates; and other works.

Poe, Edgar Allan. "The Pit and the Pendulum;" "The Tell Tale Heart;" Fall of the House of Usher and Other Tales; and other works.

Porter, Katherine Anne. Pale Horse, Pale Rider; and other works.

Potok, Chaim. The Promise.

Pyle, Howard. Men of Iron.

Rabeariveloo, Jean-Joseph. "Flute Players."

Rawlings, Marjorie K. The Yearling; Cross Creek; and other works.

Reed, Henry. "The Naming of Parts;" and other works.

Remarque, Erich. All Quiet on the Western Front.

Richter, Conrad. Light in the Forest; and other works.

Robinson, E. A. "Mr. Flood's Party;" "Richard Cory;" and other works.

Rolvag, O. E. Giants in the Earth; and other works.

Russ, Joanna. The Female Man.

Salinger, J. D. The Catcher in the Rye; Franny and Zooey; and other works.

Sandburg, Carl. Abe Lincoln Grows Up; and other works.

Sargent, Pamela. The Alien Upstairs.

Saroyan, W. The Human Comedy; and other works.

Sassoon, Siegfried. "Aftermath;" and other works.

Shakespeare, William. Hamlet; Henry V; Macbeth; Midsummer Night's Dream; Othello; The Merchant of Venice; and other works.

Shapiro, Karl. "Travelogue for Exiles;" "Auto Wreck;" and other works.

Shaw, G. B. Pygmalion; and other works.

Shelley, Mary. Frankenstein.

Shelley, Percy Bysshe. "Ozymandias;" and other works.

Sojourner Truth. "Ain't I a Woman?"

Solzhenitsyn, Alexander. One Day in the Life of Ivan Denisovich.

Sone, Monica. Nisei Daughter.

Sophocles. Oedipus the King; Antigone; and other works.

Stafford, William. "Fifteen;" and other works.

Steinbeck, John. The Grapes of Wrath; The Pearl; The Red Pony; Of Mice and Men; and other works.

Stevenson, R. L. The Strange Case of Dr. Jekyll and Mr. Hyde; Treasure Island; Kidnapped; and other works.

Stowe, Harriet Beecher. Uncle Tom's Cabin.

Stuart, Jesse. The Thread That Runs so True.

Swift, Jonathan. Gulliver's Travels; and other works.

Taylor, Mildred. Roll of Thunder Hear My Cry.

Teasdale, Sarah. "There Will Come Soft Rains: War Time;" and other works.

Tennyson, Alfred. "The Charge of the Light Brigade;" and other works.

Thackeray, W. M. Vanity Fair.

The Federalist Papers (selections from).

Thomas, Dylan. "Fern Hill;" "The Hand That Signed the Paper;" "Under Milkwood;" and other works.

Thoreau, Henry. "Civil Disobedience" (selections from); and Walden.

Thurber, James. My World—And Welcome To It; and other works.

Tolkein, J. R. R. The Trilogy of the Ring; and other works.

Tolstoy, Leo. Anna Karenina; War And Peace; and other works.

Twain, Mark. Life on the Mississippi (selections from); The Adventures of Huckleberry Finn; The Adventures of Tom Sawyer; and other works.

Uchida, Yoshiko. Desert Exile: The Uprooting of a Japanese-American Family; and Samurai of Gold Hill.

Vanzetti, Bartolomeo, and Sacco, Nicola. Last Words.

Verne, Jules. Twenty Thousand Leagues Under the Sea; Around the World in Eighty Days; and other works.

Virgil. The Aeneid of Virgil (selections from).

Voltaire, M. Francois. Candide.

Vonnegut, K. Slaughter House Five; and Cat's Cradle.

Walker, Alice. "African Images;" and other works.

Walker, Margaret. Jubilee.

Warren, Robert Penn. All the King's Men; and other works.

Wells, H. G. War of the Worlds; and other works.

Wharton, Edith. Ethan Frome.

White, T. H. The Once and Future King.

Whitman, Walt. "The Ox-Tamer;" and other works.

Wilde, Oscar. The Picture of Dorian Grey; and other works.

Wilder, Thornton. Our Town; The Bridge of San Luis Rey; and other works.

Williams, William Carlos. Selected Poems of William Carlos Williams.

Williams, Tennessee. The Glass Menagerie; and other works.

Wolfe, Thomas. You Can't Go Home Again; Look Homeward Angel; and other works.

Wong, Jade Snow. Fifth Chinese Daughter.

Wright, Richard. Black Boy; Native Son; and other works.

Yep, Laurence. Dragonwings; and other works.

Etc.

### III. EXAMPLES OF POSSIBLE THEMATIC UNITS IN LITERATURE INCORPORATING CORE AND EXTENDED READING PROGRAMS

In this section we have developed a number of sample thematic units in literature to illustrate one way of organizing some of the titles listed in Section II. Most of the following examples of possible thematic units in literature are purposely incomplete. We invite interested educators to augment or to change the titles listed, keeping the theme in mind and also the appropriateness of selections to the needs of students with whom they work. Those who work with less prepared and language minority students will particularly need to consider substitutions of titles that students can handle.

Many other themes under which literature might be organized are, of course, possible. However, we urge educators to keep in mind that thematic units in literature are merely organizing devices which can help to evoke discussion and writing. Each literary work is an entity in and of itself and is likely to have much more to say than can be encompassed in a particular theme. With this in mind, we urge that educators be careful not to bend the work to the theme excessively and that, indeed, they also consider other ways for organizing a literature program.

Theme A: Search for Justice and Dignity

Core readings	Extended readings
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NOVEL/NOVELLA:

1. Clark, Walter van Tilburg. The Ox Bow Incident.
2. Hawthorne, Nathaniel. The Scarlet Letter.
3. Orwell, George. Animal Farm

1. Baldwin, James. Go Tell It on the Mountain.
2. Ellison, Ralph. Invisible Man.
3. Fox, Paula. The Slave Dancer.
4. Lee, Harper. To Kill a Mockingbird.
5. Melville, Herman. Billy Budd.
6. Neihardt, John. Black Elk Speaks.
7. Steinbeck, John. The Grapes of Wrath.
8. Walker, Margaret. Jubilee.
9. Warren, Robert Penn. All the King's Men.
10. Wilder, Thornton. The Bridge of San Luis Rey.
11. Etc.

DRAMA:

1. Miller, Arthur. The Crucible.
2. Ibsen, Henrik. A Doll's House.
3. Shakespeare, W. The Merchant of Venice

1. Bolt, Robert. A Man for All Seasons.
2. Davis, Ossie. Langston.
3. Hansberry, Lorraine. Raisin in the Sun.
4. Lawrence, Jerome, and Lee, Robert E. Inherit the Wind.
5. Lawrence, Jerome, and Lee, Robert E. The Night Thoreau Spent in Jail.
6. Miller, Arthur. Death of a Salesman.
7. Plato. The Death of Socrates.
8. Etc. (See Section V.)

ESSAY/NONFICTION:

1. Thoreau, Henry. Civil Disobedience, Selections from.
2. Lincoln, Abraham. 2nd Inaugural.

1. DeLoria, Vine. Custer Died for Your Sins.
2. Hansberry, Lorraine. To Be Young, Gifted, and Black, Selections from.
3. Etc. (See Section V.)

SPEECHES:

1. King, Martin Luther. "I Have a Dream."
2. John Brown's Last Speech from John Brown's Body.

1. Chief Joseph. "From Where the Sun Now Stands."
2. Darrow, Clarence. "Crime and Criminals."

Core readings	Extended readings
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SPEECHES (cont.):

3. Kennedy, J. F. "Berlin Speech."
4. Lilienthal, David. "My Faith in Democracy."
5. Lincoln, Abraham. "Gettysburg Address."
6. Sojourner Truth. "Ain't I a Woman?"
7. Vanzetti, Bartolomeo, and Sacco, Nicola. "Last Words."
8. Etc. (See Section V.)

SHORT STORY:

1. Benet, Stephen Vincent. "The Devil and Daniel Webster."
2. Jackson, Shirley. "The Lottery."

1. Gogol, Nicolai. "The Overcoat."
2. Etc. (See Section V.)

POETRY:

1. Benet, Stephen Vincent. John Brown's Body.
2. Dickinson, Emily. "The Soul Selects Her Own Society."
3. Markham, Edwin. "The Man with a Hoe."

1. Adoff, Arnold (ed.). Black Out Loud.
2. Allen, Terry (ed.). The Whispering Wind.
3. Hughes, Langston. "Florida Road Workers"; "I, Too, Sing 'America'."
4. Shelley, Percy Bysshe. "Ozymandias."
5. Etc. (See Section V.)

BIOGRAPHY/AUTOBIOGRAPHY/MEMOIR:

1. Angelou, Maya. I Know Why the Caged Bird Sings.
2. Malcolm X. Autobiography of Malcolm X.

1. deBois, W. E. B. "Of Mr. Booker T. Washington," in Souls of Black Folk.
2. Haley, Alex. Roots.
3. Houston, Jeanne and James. Farewell to Manzanar.
4. Sandburg, Carl. Abe Lincoln Grows Up.
5. Wong, Jade Snow. Fifth Chinese Daughter.
6. Wright, Richard. Black Boy.
7. Etc.

Theme B: New Americans and the Immigration Experience

Core readings	Extended readings
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NOVEL/NOVELLA:

1. Cather, Willa. <u>My Antonia.</u>	1. Anaya, Rudolfo. <u>Bless Me Ultima.</u>
2. Sone, Monica. <u>Nisei Daughter</u>	2. Cather, Willa. <u>Pioneers.</u>
	3. Collier, James. <u>My Brother Sam Is Dead.</u>
	4. Forbes, Esther. <u>Johnny Tremain.</u>
	5. Forbes, Kathryn. <u>Mama's Bank Account.</u>
	6. Lasky, Kathryn. <u>Beyond the Divide.</u>
	7. Potok, Chaim. <u>The Promise</u>
	8. Rowag, O. E. <u>Giants in the Earth.</u>
	9. Yep, Laurence. <u>Dragonwings.</u>
	10. Etc.

DRAMA:

1. Miller, Arthur. The Crucible.

ESSAY/NONFICTION:

1. Declaration of Independence of the United States of America.
2. de Tocqueville, Alexis. Democracy in America.

Core readings	Extended readings
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SPEECHES:

SHORT STORY:

1. Benet, Stephen Vincent.  
"The Devil and Daniel Webster."
2. Cather, Willa. "Neighbor Rosicky."

POETRY:

1. Shapiro, Karl.  
"Travelogue for Exiles."

BIOGRAPHY/AUTOBIOGRAPHY/MEMOIR:

1. Houston, Jeanne, and James. Farewell to Manzanar.
2. The Federalist Papers (selections from).
3. Etc.

Theme C: Experiences with War and Peace

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Core readings	Extended readings
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NOVEL/NOVELLA:

1. Crane, Stephen. <u>The Red Badge of Courage.</u>	1. Boulle, Pierre. <u>Bridge Over the River Kwai.</u>
2. Hemingway, Ernest. <u>A Farewell to Arms.</u>	2. Collier, James. <u>My Brother Sam Is Dead.</u>
	3. Fast, Howard. <u>April Morning.</u>
	4. Forbes, Esther. <u>Johnny Tremain.</u>
	5. Heller, Joseph. <u>Catch 22.</u>
	6. Hemingway, Ernest. <u>For Whom the Bell Tolls.</u>
	7. Knowles, John. <u>A Separate Peace.</u>
	8. Vonnegut, K. <u>Slaughterhouse Five.</u>
	9. Etc.

DRAMA:

1. Campton, David. <u>Then.</u>	1. Shakespeare, William. <u>Henry V.</u>
	2. Etc. (See Section V.)

ESSAY/NONFICTION:

1. <u>Declaration of Independence of the United States of America.</u>
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SPEECHES:

1. Churchill, Winston. "Blood, Sweat, and Tears" Speech; "Iron Curtain" Speech at Westminster College, Missouri.
2. Etc. (See Section V.)

Core readings	Extended readings
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SHORT STORY:

1. Hemingway, Ernest. "In Another Country."
2. Hemingway, Ernest. "Soldier's Home."

POETRY:

1. Benét, Stephen Vincent. John Brown's Body.
2. Hall, Donald. "Man in the Dead Machine."
3. Sassoon, Siegfried. "Aftermath."
1. Brooke, Rupert. "The Soldier."
2. Hardy, Thomas. "The Man He Killed."
3. Jarrell, Randall. "Death of a Ball Turret Gunner."
4. Jeffers, Robinson. "Skunks."
5. Levertov, Denise. "What Were They Like?"
6. Owen, Wilfred. "Dulce Et Decorum Est."
7. Reed, Henry. "The Naming of Parts."
8. Teasdale, Sarah. "There Will Come Soft Rains: War Time."
9. Thomas, Dylan. "The Hand That Signed the Paper."
10. Etc. (See Section V.)

BIOGRAPHY/AUTOBIOGRAPHY/MEMOIR:

Theme D: Individuals and the Need for Acceptance

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<u>Core readings</u>	<u>Extended readings</u>
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NOVEL/NOVELLA:

1. Baldwin, James. Go Tell It on the Mountain.
2. Salinger, J. D. The Catcher in the Rye.
3. Steinbeck, John. Of Mice and Men.
1. Greene, Bette. The Summer of My German Soldier.
2. Richter, Conrad. The Light in the Forest.
3. Steinbeck, John. The Grapes of Wrath.
4. Etc.

DRAMA:

1. Miller, Arthur. Death of a Salesman.
2. Williams, Tennessee. The Glass Menagerie.

ESSAY/NONFICTION:

SPEECHES:

SHORT STORY:

1. Jackson, Shirley. "Charles."
2. Wells, H. G. "The Country of the Blind."

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Core readings	Extended readings
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POETRY:

1. Frost, Robert. "Death of a Hired Man."	1. cummings, e. e. "a man who had fallen among thieves."
2. Robinson, E. A. "Richard Cory."	2. Rabearivelo, Jean-Joseph. "Flute Players."
	3. Robinson, E. A. "Mr. Flood's Party."
	4. Stafford, William. "Fifteen. "
	5. Etc. (See Section V.)

BIOGRAPHY/AUTOBIOGRAPHY/MEMOIR:

Theme E: Passages and Transformations

Core readings	Extended readings
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NOVEL/NOVELLA:

1. Ellison, Ralph. <u>The Invisible Man.</u>	1. Anaya, Rudolfo. <u>Bless Me Ultima.</u>
2. Salinger, J. D. <u>The Catcher in the Rye.</u>	2. Gipson, Fred. <u>Old Yeller.</u>
3. Salinger, J. D. <u>Franny and Zooey.</u>	3. Llewellyn, Richard. <u>How Green Was My Valley.</u>
	4. Rawlings, Marjorie K. <u>The Yearling.</u>
	5. Steinbeck, John. <u>The Red Pony.</u>
	6. Etc.

DRAMA:

1. Shakespeare, William. <u>Hamlet.</u>	1. Davis, Ossie. <u>Escape to Freedom.</u>
2. Wilder, Thornton. <u>Our Town.</u>	2. Gibson, William. <u>The Miracle Worker.</u>
	3. Shaw, G. B. <u>Pygmalion.</u>
	4. Etc. (See Section V.)

ESSAY/NONFICTION:

SPEECHES:

SHORT STORY:

1. Capote, Truman. "A Christmas Memory."

Core readings	Extended readings
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POETRY:

1. Bryant, William C. "Thanatopsis."	1. Allen, Samuel (Vesey, Paul). "American Gothic."
2. Bryant, William C. "To a Waterfowl."	2. Brautigan, Richard. "Gee, You're So Beautiful That It's Starting to Rain."
3. Dickinson, Emily. "There's Been a Death."	3. Cavafy, V. "Ithaka."
4. Hayden, Robert. "Mourn- ing Poem for the Queen of Sunday."	4. Homer. <u>The Odyssey</u> : "Return to Ithaca."
5. Thomas, Dylan. "Fern Hill."	5. Longfellow, Henry W. "My Lost Youth."
	6. Etc. (See Section V.)

BIOGRAPHY/AUTOBIOGRAPHY/MEMOIR:

1. Frank, Anne. <u>Anne Frank: Diary of a Young Girl</u> .
2. Fritz, Jean. Homesick.
3. Etc.

Theme F: The Individual and Society

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Core readings	Extended readings
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NOVEL/NOVELLA:

1. Austen, Jane. <u>Pride and Prejudice.</u>	1. Camus, Albert. <u>The Stranger.</u>
2. Fitzgerald, F. Scott. <u>The Great Gatsby.</u>	2. Cormier, Robert. <u>I Am the Cheese.</u>
3. Hawthorne, Nathaniel. <u>The Scarlet Letter.</u>	3. Dickens, Charles. <u>David Copperfield.</u>
	4. Dostoevsky, Fyodor. <u>Crime and Punishment.</u>
	5. Fuentes, Carlos. <u>Good Conscience.</u>
	6. McCullers, Carson. <u>The Heart Is a Lonely Hunter.</u>
	7. Tolstoy, Leo. <u>Anna Karenina.</u>
	8. Vonnegut, K. <u>Cat's Cradle.</u>
	9. Wharton, Edith. <u>Ethan Frome.</u>
	10. Etc.

DRAMA:

1. Beckett, Samuel. Act Without Words: A Mime for Two Players.
2. Ibsen, Henrik. A Doll's House.

ESSAY/NONFICTION:

1. Bill of Rights to the U.S. Constitution.	1. Uchida, Yoshiko. <u>Desert Exile: The Uprooting of a Japanese-American Family.</u>
2. Emerson, R. W. "Self Reliance."	2. Voltaire, M. Francois. <u>Candide.</u>
3. Thoreau, Henry. <u>Walden.</u>	3. Etc. (See Section V.)

Core readings	Extended readings
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SPEECHES:

SHORT STORY:

1. Jackson, Shirley. "The Lottery."

POETRY:

1. Frost, Robert. "The Road Not Taken."	1. Allen, Terry (ed.). <u>The Whispering Wind.</u>
	2. Etc. (See Section V.)

BIOGRAPHY/AUTOBIOGRAPHY/MEMOIR:

1. Wright, Richard. <u>Black Boy.</u>	1. Douglass, Frederick. <u>Narrative of the Life of Frederick Douglass.</u>
	2. Frank, Anne. <u>Anne Frank: Diary of a Young Girl.</u>
	3. Johnson, Dorothy. <u>Buffalo Woman.</u>
	4. Etc.

Theme G: Journey to Personal Fulfillment

Core readings	Extended readings
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NOVEL/NOVELLA:

<p>1. Dickens, Charles. <u>Great Expectations.</u></p> <p>2. Twain, Mark. <u>The Adventures of Huckleberry Finn.</u></p>	<p>1. Blos, Joan. <u>A Gathering of Days.</u></p> <p>2. Bronte, Charlotte. <u>Jane Eyre.</u></p> <p>3. Bronte, Emily. <u>Wuthering Heights.</u></p> <p>4. Forester, C. <u>The African Queen.</u></p> <p>5. Hemingway, Ernest. <u>A Farewell to Arms.</u></p> <p>6. Melville, Herman. <u>Moby Dick.</u></p> <p>7. Steinbeck, John. <u>The Pearl.</u></p> <p>8. Twain, Mark. <u>The Adventures of Tom Sawyer.</u></p> <p>9. Wilde, Oscar. <u>The Picture of Dorian Grey.</u></p> <p>10. Etc.</p>
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DRAMA:

1. Shaw, G. B. Pygmalion.

ESSAY/NONFICTION:

1. Twain, Mark. Life on the Mississippi, Selections from.

SPEECHES:

Core readings	Extended readings
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SHORT STORY:

1. Cather, Willa. "Paul's Case."
2. Kafka, Franz. "Hunger Artist."

POETRY:

<ol style="list-style-type: none"> <li>1. Auden, W. H. "The Unknown Citizen."</li> <li>2. Eliot, T. S. "The Hollow Men."</li> <li>3. Whitman, Walt. "The Ox-Tamer."</li> </ol>	<ol style="list-style-type: none"> <li>1. Browning, E. B. <u>Sonnets from the Portuguese.</u></li> <li>2. Walker, Alice. "African Images."</li> <li>3. Etc. (See Section V.)</li> </ol>
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BIOGRAPHY/AUTOBIOGRAPHY/MEMOIR:

1. Curie, Eve. Madame Curie.
2. George, Jean Craighead. Journey Inward.
3. Keller, Helen. Story of My Life.
4. Etc.

Theme H: A Time for Courage

Core readings	Extended readings
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NOVEL/NOVELLA:

1. Conrad, Joseph. <u>Heart of Darkness.</u>	1. Conrad, Joseph. <u>Lord Jim.</u>
2. Hemingway, Ernest. <u>Old Man and the Sea.</u>	2. Dickey, James. <u>Deliverance.</u>
	3. Golding, William. <u>Lord of the Flies.</u>
	4. Lee, Harper. <u>To Kill a Mockingbird.</u>
	5. Nordhoff, Charles, and Hall, James N. <u>Mutiny on the Bounty.</u>
	6. Remarque, Erich. <u>All Quiet on the Western Front.</u>
	7. Taylor, Mildred. <u>Roll of Thunder Hear My Cry.</u>
	8. Uchida, Yoshiko. <u>Samurai of Gold Hill.</u>
	9. Etc.

DRAMA:

1. Shakespeare, William. Othello.
2. Sophocles. Oedipus the King.

ESSAY/NONFICTION:

1. Declaration of Independence.

SPEECHES:

1. Churchill, Winston. "Blood, Sweat, and Tears" Speech.

Core readings	Extended readings
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SHORT STORY:

1. Crane, Stephen. "The Open Boat."
2. Hemingway, Ernest. "The Killers."
3. O'Connor, Flannery. "The Life You Save May Be Your Own."

POETRY:

1. Milton, John. "On His Blindness."
2. Tennyson, Alfred. "The Charge of the Light Brigade."

BIOGRAPHY/AUTOBIOGRAPHY/MEMOIR:

1. Petry, Ann. Harriet Tubman: Conductor of the Underground Railroad.
2. Sandburg, Carl. Abe Lincoln Grows Up.
1. Angelou, Maya. I Know Why the Caged Bird Sings.
2. Etc.

Theme I: Fantasy and the Unexplained

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Core readings	Extended readings
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NOVEL/NOVELLA:

1. Shelley, Mary. Frankenstein.
1. Bradbury, Ray. Martian Chronicles.
2. Duncan, Lois. Stranger with My Face.
3. Le Guin, Ursula. Earthsea Trilogy.
4. Stevenson, R. L. The Strange Case of Dr. Jekyll and Mr. Hyde.
5. Tolkein, J. R. R. The Trilogy of the Ring.
6. Verne, Jules. Twenty Thousand Leagues Under the Sea.
7. Wells, H. G. War of the Worlds.
8. Wilde, Oscar. The Picture of Dorian Grey.
9. Etc.

DRAMA:

1. Shakespeare, William. A Midsummer Night's Dream.
2. Etc. (See Section V.)

ESSAY/NONFICTION:

SPEECHES:

Core readings	Extended readings
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**SHORT STORY:**

1. Poe, Edgar Allen. "The Pit and the Pendulum."	1. Collier, John. "Thus I Refute Bealzy."
2. Poe, Edgar Allen. "The Tell Tale Heart."	2. Irving, Washington. "The Legend of Sleepy Hollow."
	3. Irving, Washington. "Rip Van Winkle."
	4. Leinster, Murray. "Keyhole."
	5. Etc. (See Section V.)

**POETRY:**

1. Coleridge, Samuel Taylor. "Kubla Khan."

**BIOGRAPHY/AUTOBIOGRAPHY/MEMOIR:**

Theme J: The Environment and the Touched and Untouched Earth

Core readings	Extended readings
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NOVEL/NOVELLA:

1. Caras, Roger. <u>The Forest.</u>	1. Annixter, Paul. <u>Swiftwater.</u>
	2. Michener, James. <u>Chesapeake.</u>
	3. Etc.

DRAMA:

ESSAY/NONFICTION:

1. Carson, Rachel. <u>The Sea Around Us.</u>	1. Carson, Rachel. <u>Under the Sea Wind.</u>
2. Eisley, Loren. <u>The Immense Journey.</u>	2. Cousteau, Jacques. <u>Silent World.</u>
3. Thoreau, Henry David. <u>Walden.</u>	3. Cousteau, Jacques, and Dugan, J. <u>The Living Sea.</u>
	4. Etc.

SPEECHES:

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Core readings	Extended readings
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SHORT STORY:

POETRY:

1. Brautigan, Richard. "All Watched Over by Machines of Loving Grace."

BIOGRAPHY/AUTOBIOGRAPHY/MEMOIR:

1. Clarke, James M. The Life and Adventures of John Muir.
2. Heyerdahl, Thor. Kon-Tiki.
3. Etc.

#### IV. LITERATURE FOR RECREATIONAL/MOTIVATIONAL READING

##### A. Books That Have Been Singled Out for Honors by Recommending Agencies

These books have been honored by one or more of the following:

1. Newbery Award
2. American Library Association--Young Adult Services Division
3. School Library Journal
4. New York Times

Adams, Richard. Watership Down.

Alexander, Lloyd. The High King.

Angelou, Maya. Singin' and Swingin' and Gettin' Merry Like Christmas.

Armstrong, William H. Sounder.

Bradford, Richard. Red Sky at Morning.

Bredes, Don. Hard Feelings.

Bridgers, Sue Ellen. Home Before Dark.

Byars, Betsy. Summer of the Swans.

Clark, Ann Nolan. Secret of the Andes.

Cleaver, Vera and Bill. Trial Valley; Where the Lilies Bloom.

Cooper, Susan. The Grey King.

de Trevino, Elizabeth Borton. I, Juan de Pareja.

Donovan, John. I'll Get There, It Better Be Worth the Trip; Wild in the World.

Gaines, Ernest. The Autobiography of Miss Jane Pittman.

George, Jean Craighead. Julie of the Wolves.

Graham, Robin. Dove.

Gray, Elizabeth Janet. Adam of the Road.

Guest, Judith. Ordinary People.

Guy, Rosa. The Friends.

Hall, Lynn. Sticks and Stones.

Hamilton, Virginia. M. C. Higgins the Great.

Hinton, S. E. Rumble Fish; That Was Then, This Is Now; The Outsiders.

Holland, Isabelle. Man Without a Face.

Hunt, Irene. Up a Road Slowly.

Jordan, June. In His Own Where.

Kerr, M. E. Is That You, Miss Blue?

Krungold, Joseph. ... and now Miguel; Onion John.

L'Engle, Madeleine. A Wrinkle in Time.

Lueders, Edward, and St. John, Primus (eds.). Zero Makes Me Hungry, A Collection of Poems for Today.

MacLaine, Shirley. You Can Get There from Here.

Maclean, Alastair. Circus.

Mathis, Sharon Bell. Teacup Full of Roses.

Mazer, Norma Fox. Dear Bill, Remember Me?

Meltzer, Milton. Never to Forget: The Jews of the Holocaust.

Mohr, Nicholasa. El Bronx Remembered; Nilda.

Neville, Emily. It's Like This, Cat.

O'Brien, Robert C. Z for Zachariah.

O'Dell, Scott. Island of the Blue Dolphins.

Paterson, Katherine. Bridge to Terabithia; Jacob Have I Loved.

Patterson, Sarah. The Distant Summer.

Peck, Richard. Are You in the House Alone?

Peck, Robert Newton. A Day No Pigs Would Die.

Potok, Chaim. My Name is Asher Lev; The Chosen.

Read, Piers Paul. Alive: The Story of the Andes Survivors.

Sargent, P. (ed.). Women of Wonder: Science Fiction by Women, About Women.

Scoppettone, Sandra. Trying Hard to Hear You.

Sherman, D. R. The Lion's Paw.  
Sleator, William. House of Stairs.  
Speare, Elizabeth George. The Bronze Bow; The Witch of Blackbird Pond.  
Swarthout, Glendon. Bless the Beasts and Children.  
Switzer, Ellen. How Democracy Failed.  
Thompson, Jean. House of Tomorrow.  
Voigt, Cynthia. Dicey's Song.  
Wersba, Barbara. Tunes for a Small Harmonica.  
West, Jessamyn. The Massacre at Fall Creek.  
White, Robb. Deathwatch.  
Wilkinson, Brenda. Ladell and Willie.  
Willard, Nancy. A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers.  
Wojciechowska, Maia. Shadow of a Bull.  
Zindel, Paul. The Pigman.  
Etc.

#### IV. LITERATURE FOR RECREATIONAL READING

##### B. Samples of Other Titles Which Are Included in Book Selection Guides

###### 1. Books

American Library Association. Outstanding Fiction for the College Bound.

American Library Association. Outstanding Non-Fiction for the College Bound.

American Library Association. Outstanding Biographies for the College Bound.

Carlsen, G. Robert. Books and the Teen Age Reader.

Center for Sex Equity, Northwest Regional Educational Laboratory. Building Instruction Around Sex-Equity: Bibliography of Non-Sexist Supp. Books (K-12)

Fader, Daniel N., and McNeil, Elton B. Hooked on Books: Program and Proof.

National Council of Teachers of English. Books for You: A Booklist for Senior High Students.

National Council of Teachers of English. Your Reading: A Booklist for Junior High and Middle School Students.

Neal Schuman Publishers, Inc. Latino Materials: A Multimedia Guide for Children and Young Adults.

###### 2. Periodicals

American Library Association. Booklist.

Council on Interracial Books for Children. Interracial Books for Children Bulletin.

National Council of Teachers of English. English Journal.

National Council of Teachers of English. Language Arts.

Acosta, Oscar Zeta. The Autobiography of a Brown Buffalo.

Adoff, Arnold (ed.). Celebrations: A New Anthology of Black American Poetry.

Albert, Marvin H. The Dark Goddess.

Alford, Terry. Prince Among Slaves.

Anaya, Rudolfo. Heart of Aztlan.

Arnold, Elliott. Broken Arrow.

Arnow, Harriet. The Dollmaker.

Arrick, Fran. Chernowitz!

Asimov, I. The Currents of Space.

Asimov, Isaac et al. (eds.). Young Mutants.

Baker, Ivon. Death and Variations.

Barch, Robert. The Whitman Kick.

Barrio, Raymond. The Plum Plum Pickers.

Beatty, Patricia. Eight Mules from Monterey.

Bishop, J. The Day Lincoln Was Shot.

Boylston, Helen Dore. Clara Barton: Founder of the American Red Cross.

Brent, Madeleine. Merlin's Keep.

Brown, Roy. The Cage: A Novel.

Butterworth, W. E. Flunking Out.

Caines, Jeanette. Just Us Women.

Carson, R. Under the Sea Wind.

Childress, Alice. A Hero Ain't Nothin' But a Sandwich; Rainbow Jordan.

Chiles, Webb. Storm Passage: Alone Around Cape Horn.

Clavell, James. The Children's Story.

Cooper, Susan. Seaward.

Cowles, Virginia. The Last Tsar.

Davis, E. Adams. Of the Night Winds Telling: Legends from the Valley of Mexico.

Davison, Jean. The Golden Torrent.

Degens, T. The Visit.

Dickson, Gordon. Time Storm.

Dumas, Alexandre. The Three Musketeers.

Fleischman, Paul. Path of the Pale Horse.

Fowler, Robert. Jim Mundy: A Novel of the American Civil War.

Francis, Clare. Women Alone: Sailing Solo Across the Atlantic.

George, Jean Craighead. The Talking Earth.

Gilbreth, F., and Carey, E. Cheaper by the Dozen.

Golden, Stephen. Assault on the Gods.

Gray, Mary Ann. The Truth about Fathers.

Greenfield, Eloise. Talk About a Family.

Guerson, John. I Remember Lindbergh.

Hamilton, Virginia. Sweet Whispers, Brother Rush; The Magical Adventures of Pretty Pearl.

Hammett, D. The Maltese Falcon.

Hansberry, L. The Sign in Sidney Brustein's Window.

Hansen, Joyce. Homeboy.

Haswell, Jack. Spies and Spymasters: A Concise History of Intelligence.

Haugaard, Erik Christian. Leif the Unlucky.

Hersey, J. Hiroshima.

Heyerdahl, T. Aku-Aku.

Hoobler, Dorothy, and Hoobler, Thomas. Photographing History: The Career of Mathew Brady.

Hopkins, Lee Bennet (ed.). Rainbows Are Made: Poems by Carl Sandburg.

Horowitz, Anthony. The Devil's Doorbell.

Houston, James A. Frozen Fire: A Tale of Courage.

Howarth, David. 1066: The Year of the Conquest.

Janeczko, Paul B. (ed.). Poetspeak: In Their Work, about Their Work.

Jenkins, Peter and Barbara. The Walk West--A Walk Across America 2.

Kennedy, J. Profiles in Courage.

Kipling, R. The Jungle Book; Kim.

Kjelgaard, J. Big Red.

Konigsburg, E. L. Journey to an 800 Number.

LeCarre, J. The Spy Who Came in From the Cold.

Lester, Julius. This Strange New Feeling.

Levy, Jacques E. Cesar Chavez: Autobiography of La Causa.

London, J. Sea Wolf; The Call of the Wild.

Lord, W. A Night to Remember.

Lyle, Katie Letcher. Dark but Full of Diamonds.

Mace, Elisabeth. Out There.

Mathis, Sharon Bell. Teacup Full of Roses.

Matthiessen, Peter. Sal Si Puedes: Escape if You Can. Cesar Chavez and the New American Revolution.

Mazer, Harry. I Love You, Scupid!

Michener, J. Tales of the South Pacific; The Bridge at Andau.

Miklowitz, Gloria D. Close to the Edge.

Mohr, Nicholasa. El Bronx Remembered: A Novella and Stories: In Nueva York; Nilda.

Monserrat, N. The Cruel Sea.

Montagu, E. The Man Who Never Was.

Moore, Emily. Just My Luck.

Myers, Walter Dean. It Ain't All for Nothin'; The Young Landlords; Won't Know Till I Get There.

Orczy, Baroness. The Scarlet Pimpernel.

Orlev, Uri. The Island on Bird Street.

Paige, Harry W. The Summer War.

Peck, Richard. Close Enough to Touch.

Pevsner, Stella. I'll Always Remember You . . . Maybe.

Plaidy, Jean. The Haunted Sisters.

Poggie, John J., Jr. Between Two Cultures: The Life of an American Mexican.

Rhue, Morton. The Wave.

Rice, Edward. Margaret Mead.

Robinson, Barbara. Temporary Times, Temporary Places.

Salisbury, Carola. The Winter Bride.

Schaefer, Jack. Shane.

Sebestyen, Ouida. IOU's.

Shute, Nevil. On the Beach.

Sillitoe, A. The Loneliness of the Long Distance Runner.

Skurzynsky, Gloria. The Tempering.

Steinbeck, John. Tortilla Flat; Travels with Charley.

Stevenson, Robert Louis. Kidnapped; Treasure Island.

Stone, Irving. The Agony and the Ecstasy.

Sutcliff, Rosemary. The Road to Camlann: The Death of King Arthur.

Talbot, Charlene Joy. The Sodbuster Venture.

Taylor, Theodore. Maldonado Miracle.

Terris, Susan Wings and Roots.

Thomas, Joyce Carol. Marked by Fire.

Thompson, Julian F. The Grounding of Group 6.

Twain, Mark. Connecticut Yankee in King Arthur's Court; The Prince and the Pauper.

Uris, L. Exodus.

Vivian, E. Robin Hood.

Wallace, L. Ben Hur.

Washington, B. Up From Slavery.

West, Jessamyn. Cress Delahanty.

Wister, O. The Virginian.

Wyeth, N. C. (ed.). Great Stories of the Sea and Ships.

Wylie, P., and Balmer, E. When Worlds Collide.

Yolen, Jane. Children of the Wolf.

Etc.

#### IV. LITERATURE FOR RECREATIONAL READING

##### C. Recommendations from Educators in the Field

Adamson, J. Born Free.

Aldrich, Bess Streeter. A Lantern in Her Hand.

Annixter, Paul. Swiftwater.

Boorstin, Daniel. The Discoverers.

Bridges, Sue Ellen. All Together Now.

Brown, Dee. Bury My Heart at Wounded Knee.

Butterworth, W. E. LeRoy and the Old Man.

Canfield, D. The Bent Twig.

Cormier, Robert. After the First Death.

Crichton, Michael. The Andromeda Strain.

Dana, R. Two Years Before the Mast.

Demetz, Hana. The House on Prague St.

Dickens, Charles. A Christmas Carol.

Dreiser, Theodore. Sister Carrie.

Drury, Allen. Advise and Consent.

Forster, E. M. Passage to India.

French, Michael. The Throwing Season.

Gamow, G. A Planet Called Earth.

Glasgow, Ellen. Barren Ground.

Green, Hannah. I Never Promised You a Rose Garden.

Guareschi, Giovanni. The Little World of Don Camillo.

Hart, Moss. Act One.

Hemingway, Ernest. "In Our Time".

Herbert, Frank. Dune Trilogy.

Hesse, Herman. Siddartha.

Holman, Felice. The Murderer.

Hudson, William H. Green Mansions.

Irving, John. Hotel New Hampshire.

Jackson, Shirley. The Haunting of Hill House.

Jacobs, W. W. "The Monkey's Paw."

Johnson, Dorothy. Buffalo Woman.

Kata, Elizabeth. A Patch of Blue.

Knowles, John. Peace Breaks Out.

Krensky, Stephen. Conqueror and Hero, the Search for Alexander.

Lindbergh, Anne. Dearly Beloved.

London, Jack. Martin Eden.

Malamud, Bernard. The Assistant.

Mann, Gertrude. Journey of Conscience.

McCarthy, Mary. The Group.

McCullers, Carson. Ballad of the Sad Cafe; The Heart Is a Lonely Hunter.

McCullough, Colleen. Thorn Birds.

McNeish, James. Belonging.

Mishima, Yukio. Sound of the Waves.

Nabokov, Vladimir. Pale Fire.

Norris, Frank. Octopus.

Plath, Sylvia. The Bell Jar.

Porter, Katherine Anne. Ship of Fools.

Potok, Chaim. The Chosen.

Rabinsky, Leatrice. Journey of Conscience.

Rawls, Wilson. Where the Red Fern Grows.

Scott, Walter (Sir). Ivanhoe.  
Sebestyen, Ouida. Words by Heart.  
Sinclair, Upton. The Jungle.  
Southerland, Ellease. Let the Lion Eat Straw.  
Sparks, Muriel. The Prime of Miss Jean Brodie.  
Suhl, Yuri. On the Other Side of the Gate.  
Sutcliffe, Rosemary. Knight's Fee.  
Townsend, J. R. The Creatures.  
Twain, Mark. Mysterious Stranger.  
Valens, E. G. The Other Side of the Mountain.  
Verne, Jules. Around the World in Eighty Days.  
Villareal, Jose. Pochos.  
West, Jessamyn. Friendly Persuasion.  
White, T. H. The Once and Future King.  
Wouk, Herman. The Caine Mutiny; The Caine Mutiny Court Martial.  
Etc.

V. ANTHOLOGIES OF SHORTER WORKS SUCH AS POEMS,  
ESSAYS, SHORT STORIES, SHORT PLAYS, AND SPEECHES

Poetry

Adoff, Arnold. Black Out Loud.

Adoff, Arnold (ed.). Celebrations: A New Anthology of Black American Poetry.

Allen, Terry. The Whispering Wind.

Belting, Natalia. Our Fathers Had Powerful Songs.

Bruchac, Joseph (ed.). The Next World: Poems by 32 Third World Americans.

Dunning, Stephen et al. (eds.). Reflections on a Gift of Watermelon Pickle and Other Modern Verse; Some Haystacks Don't Even Have Any Needles.

Frost, Robert. Poems.

Janeczko, Paul B. Poetspeak: In Their Words, About Their Work.

Lerrick, Nancy (ed.). Bring Me All of Your Dreams.

Leuders, Edwin, and St. John, Primus (eds.). Zero Makes Me Hungry: A Collection of Poems for Today.

Longfellow, Henry Wadsworth. Poems.

Pavegoosko. I Breathe a New Song: Poems of the Eskimo.

Paz, Octavio (ed.). Anthology of Mexican Poetry.

K Randall, Dudley. The Black Poets.

Roethke, Theodore. Words for the Wind.

Summerfield, Geoffrey (ed.). Man in the Poetic Mode, Books 1-6; Voices, Books 1-6.

Untermeyer, L. Concise Treasury of Great Poems; Modern American Poetry and Modern British Poetry.

Whitman, Walt. Leaves of Grass.

Williams, Oscar. A Pocket Book of Modern Verse.

Etc.

Essays

Berger, John. Ways of Seeing.

Bok, Sissela. Lying: Moral Choice in Public and Private Life.

Didion, Joan. The White Album.

Emerson, Ralph Waldo. Essays.

Federalist Papers.

Holmes, Oliver Wendell. Writings.

Paine, Thomas. Common Sense.

Steinberg, Janet (ed.). The Writer on Her Work.

Summerfield, Geoffrey (ed.). Man in the Expository Mode, Books 1-6.

Thoreau, Henry. Walden.

Vidal, Gore. Matters of Fact and Fiction.

Williams, Tennessee. Where I Live: Selected Essays.

Etc.

Short Fiction

Akutagawa, Ryunosuke. Rashomon and Other Stories.

Angus, Douglas (ed.). The Best Short Stories of the Modern Age.

Bradbury, Ray. Golden Apples of the Sun; The October Country; The Stories of Ray Bradbury.

Cheever, John. The Stories of John Cheever.

Chute, Marchette. Stories from Shakespeare.

Conklin, G. Thirteen Great Classics of Science Fiction.

Cormier, Robert. 8 plus 1.

Crane, Milton. Fifty Great American Short Stories.

Erdos, Richard. Sound of the Flutes and Other Indian Legends.

Feldman, Susan (ed.). African Myths and Tales.

Goodman, Roger B. (ed.). 75 Short Masterpieces: Stories from the World's Literature.

Harte, Bret. Outcasts of Poker Flat and Other Tales.

Hemingway, Ernest. The Nick Adams Stories.

Henry, O. Short Stories.

Hunter, Kristin. Guests in a Promised Land.

Johnson, Dorothy M. A Man Called Horse.

Malamud, Bernard. The Magic Barrel.

McCullers, Carson. The Ballad of the Sad Cafe and Other Stories.

Mohr, Nicholasa. In Nueva York.

Oates, Joyce Carol. Where Are You Going, Where Have You Been?

Poe, Edgar Allan. Short Stories.

Powers. Prince of Darkness and Other Stories.

Salinger, J. D. Nine Stories.

Summerfield, Geoffrey (ed.). Man in the Fictional Mode, Books 1-6.

Twenty Grand: Great American Short Stories.

Thomas, Piri. Stories from El Barrio.

Etc.

#### Short Plays

France, Rachel (ed.). A Century of Plays by American Women.

Hadas, Moses (ed.). Greek Drama.

Heston, Lilla (ed.). Man in the Dramatic Mode, Books 1-6.

Etc.

#### Speeches

Aly, Bower, and Aly, Lucile F. (Editors). American Short Speeches.

Arnold, Ehninger, and Gerber. The Speaker's Resource Book.

Grissom, Walker Dixon. From Where the Sun Now Stands; Addresses by a Posse of Famous Western Speakers.

Peterson, Houston. A Treasury of the World in Great Speeches.

Etc.

## VI. BOOK SELECTION GUIDES

1. The ALAN Review. Assembly on Literature for Adolescents, National Council of Teachers of English, 1111 Kenyon Rd., Urbana, IL 61801.
2. Black Literature for High School Students. Eds. Barbara Dodds Stanford and Karima Amin. 1978. National Council of Teachers of English, 1111 Kenyon Rd., Urbana, IL 61801.
3. Book Bait: Detailed Notes on Adult Books Popular with Young People. Ed. Elinor Walker. 3rd ed., 1979. American Library Association, 50 E. Huron St., Chicago, IL 60611.
4. Booklist. The American Library Association, 50 E. Huron St., Chicago, IL 60601.
5. Books for the Teen Age Reader 1979. Ed. Marian E. White, New York Public Library, Fifth Ave. and 42nd St., Rm. 58, New York, NY 10018.
6. Books and the Teen Age Reader by G. Robert Carlsen. National Book Committee. Bantam Books.
7. Books for You: A Booklist for Senior High Students. Ed. Kenneth L. Donelson. Rev. ed., 1976. National Council of Teachers of English, 1111 Kenyon Rd., Urbana, IL 61801.
8. Bulletin of the Center for Children's Books. Ed. Zena Sutherland. The University of Chicago Graduate Library School, University of Chicago Press, 5801 Ellis Ave., Chicago, IL 60637.
9. The English Journal. National Council of Teachers of English, 1111 Kenyon Rd., Urbana, IL 61801.
10. High Interest-Easy Reading for Junior and Senior High School Students. Ed. Marian E. White, 3rd ed., 1979. National Council of Teachers of English, 1111 Kenyon Rd., Urbana, IL 61801.
11. The Horn Book Magazine. The Horn Book, Inc., Park Square Building, 31 St. James Ave., Boston, MA 92116.
12. Interracial Books for Children Bulletin. Council on Interracial Books for Children, 1841 Broadway, New York, NY 10023.
13. Journal of Reading. International Reading Association, 6 Tyre Ave., Newark, DE 19711.
14. Junior High School Library Catalog. Ed. Ilene R. Schechter and Gary L. Bogert. 3rd ed., 1975. H. W. Wilson Company, 950 University Ave., Bronx, NY 10452.

15. Latino Materials: A Multimedia Guide for Children and Young Adults, Neal Schuman Publishers Incorporated, 23 Cornelia St., New York, NY 10014.
16. Media and Methods, North American Publishing Co., 401 N. American Building, 491 N. Broad St., Philadelphia, PA 19108.
17. The New York Times Book Review, New York Times Co., Times Square, New York, NY 10036.
18. Reading Ladders for Human Relations, Ed. Eileen Tway. 6th ed., 1981. American Council on Education and National Council of Teachers of English, 1111 Kenyon Rd., Urbana, IL 61801.
19. School Library Journal, R. R. Bowker Company, 1180 Avenue of the Americas, New York, NY 10036.
20. Senior High School Library Catalog, Ed. Gary L. Bogart and Karen R. Carlson. 11th ed., 1977. H. W. Wilson Company, 950 University Ave., Bronx, NY 10452.
21. Top of the News, Joint publication of the Association for Library Service to Children and the Young Adult Services Division of the American Library Association, 50 E. Huron St., Chicago, IL 60611.
22. Wilson Library Bulletin, H. W. Wilson Co., 1950 University Ave., Bronx, NY 10452.
23. Your Reading: A Booklist for Junior High and Middle School Students, Ed. Jerry Walker. 1975. National Council of Teachers of English, 1111 Kenyon Rd., Urbana, IL 61801.